

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

AUGUST 2005 www.mobilebeat.com

## THE MUSIC PROGRAMMING CRISIS

DEALING WITH  
DIFFICULT CONTENT

## PERFORMANCE TUNEUP

- HOW TO MAKE IT  
LOOK EFFORTLESS
- COMPLETE  
WEDDING SET LIST
- MULTIMEDIA CREATIVITY  
WITH DJPOWER

## iPOD DJING?

GUIDE TO STARTING  
A LOCAL ASSOCIATION

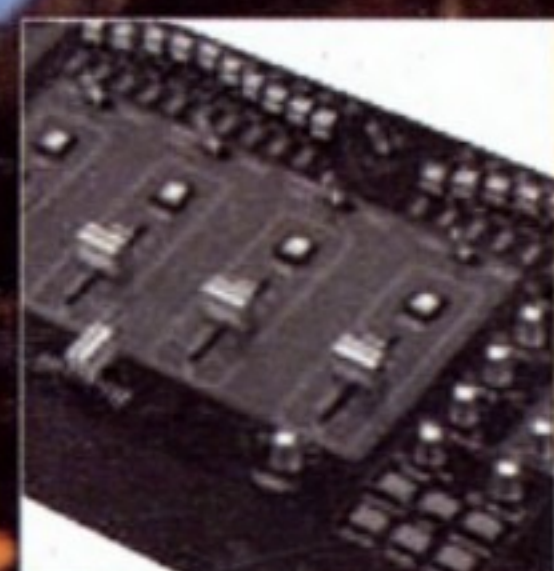
## MOBILE PROFILE

JOHN KAMAHELE:  
SCORING THE  
BIG WYNN IN VEGAS

## CLUB VIEW

JAMES ZABIELA  
DEMOS DIGITAL SOUL

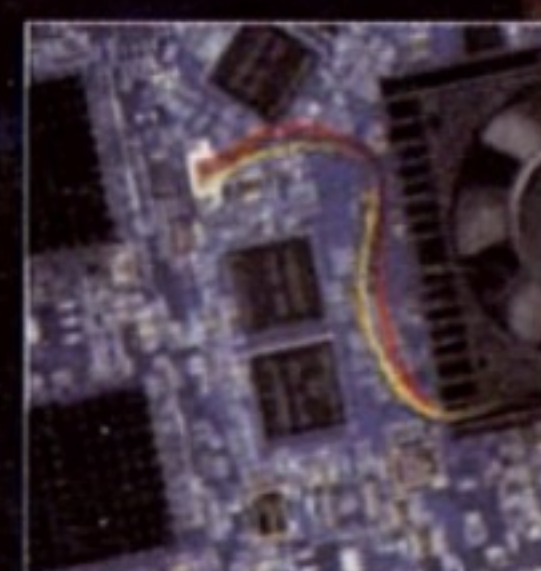
REVIEWED



GEMINI PDM-02  
MIXER



VIDEO MIX TRIO:  
NUMARK DVD01,  
AVM01, VM03



MATROX QID VIDEO  
CARDS

ADJA  
NEWSLETTER  
INSIDE----

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SEAMLESS LOOP  
create seamless loops easily

remix assist at the touch of a button

SUPER FAST SEARCH  
search files, songs and folders fast



MP3 PLAYBACK  
play, mix and loop MP3 files on CD

PLAY MP3s

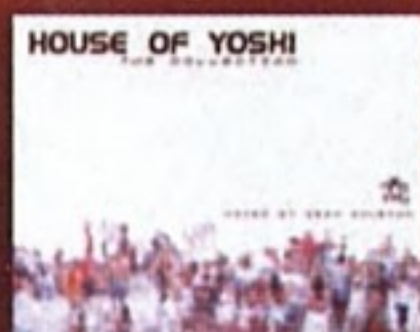
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ON THE COVER:  
DJ Sticky Boots (South Bend, IN) throws down a  
dramatic DVD video mix during a spin-off at the  
Mobile Beat DJ Show in Niagara Falls. Turn to page  
40 for more on the summer's main event.  
(Photo by Dan Walsh)







# WE'VE GOT THE POWER

Meet Yamaha's New high-performance powered loudspeakers...the biamp'd MSR400 12" full-range and low-profile MSR800W 15" subwoofer. Delivering 400 and 800 total watts of output power, respectively, these high-impact models will exceed your most critical requirements while saving you money at the same time. Visit your favorite authorized Yamaha Pro Audio dealer for a demo and a price. You'll be amazed.



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*MSR400 as a monitor*



## Bread and Butter Issues

**B**y the time this magazine hits the racks, the Supreme Court's decision in the *MGM v. Grokster* case (which came down in late June) will have already been discussed and analyzed, ad nauseum. But its long-range effects on the entertainment industry—especially music and video—are well worth pondering. In case you missed it, the ruling went in favor of the big entertainment conglomerate, and held the peer-to-peer (P2P) file-sharing company liable for encouraging illegal downloading with its technology.

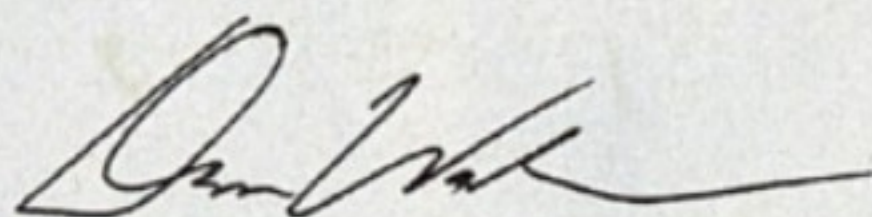
Yet, intellectual property issues cannot, it seems, put a damper on the surge of new technologies and ideas that are presenting themselves to the modern mobile entertainer. Inside this issue we cover fresh video hardware from Numark and cutting-edge computer

video components from Matrox. We also show how you can integrate music, video, lighting, and more, with the flagship DJ software program, DJPower.

Meanwhile, the essentials of mobile entertainment haven't really changed that much. We stay solidly in touch with essential DJ gear with our review of Gemini's new PDM-02 19" mixer. We also take a look at how to hone your skills with a feature on developing stage confidence, and also provide practical performance help in the form of a complete wedding reception play list.

Speaking of songs, as much as we'd all like to just press Play and not have to worry, the reality is that much of the ear and eye candy we have to handle these days has become very problematic. We take a look at the issue of DJ censorship from a number of angles.

There's a lot of food for thought in this issue of *Mobile Beat*. Dig in!




## FEEDBACK

### Extraordinary Response

**I**n response to "The Cheapest DJ," by Tom Catucci (*Mobile Beat* 95, "Extraordinary Events"): This article implies that if anyone hires a DJ for their entertainment and pays less than \$1,000 or \$1,200, they will be disappointed and their guests will have a miserable time at their event. I, like Tom Catucci, have been professionally employed in the entertainment business for twenty-plus years as a musician, singer, songwriter, recording artist, sound and lighting technician, mc/host, and mobile disc jockey. I am the proud owner of a very successful and well-respected (as well as profitable) entertainment company in New Hampshire,

serving five states, including Maine, Vermont, New Hampshire, Massachusetts and Rhode Island. Since 1986, I too have had all the newest and best state-of-the-art sound and lighting equipment (along with a complete back up system). Like Tom, I also have an office location, a dedicated phone line, a fax, a website and an e-mail account for my DJ company—but not a backup for the backup, and not three phone lines and two faxes, and two office locations. I've done countless weddings, school dances, graduation and retirement parties, along with many school plays and theatrical events, vocal and dance recitals, etc. We are a family run, full time entertainment company, available seven days a week.

There are DJ companies in my home state of New Hampshire that charge so much, it's appalling. It's too bad that the general public

is not educated enough about the business to understand what they're actually paying for, i.e., two separate office locations, three phone lines, two faxes, vans and trucks with company logos, etc. For these companies, the music and entertainment are almost secondary to everything else.

Maybe some people have had problems with hiring a so-called "cheap" DJ. But I've heard of a lot of stories of people spending \$1,200 to \$1,500 and having the same problems associated with the cheap stereotype: shabby equipment, showing up late, being obnoxious or not showing up at all. It would be nice to live in a "perfect world," where everyone is having \$20,000 weddings, and is willing to shell out \$1,400 to \$2,000 for the entertainment.

Continued on page 82



# WORRY ABOUT WHAT'S REALLY IMPORTANT . . .

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## PUTTING A SPIN ON MP3

The DN-D4500 professional dual CD/MP3 is the successor to Denon DJ's award-winning DN-D4000. It's a sturdy workhorse intended for mobile and club DJs. Many of the DN-D4500's expanded performance features support both CD and MP3, such as Key Adjust, Auto BPM Counter, and Cue Stutter. Two Hot Starts and Seamless Loops are also now available for MP3 in addition to CD usage; the B point of the loops can be easily adjusted on the fly. Up to 1,000 points can be saved or recalled from either drive. Shockproof memory is provided for both CD (20 seconds) and MP3 (100 seconds). Enhanced MP3 support includes Frame Search, ID3 tag display for artist, title and album, support for variable bit rate decoding up to 320 kbps, and a powerful MP3 File Search System. Check out the Denon site for much more on this unit's extensive feature set. - [www.denondj.com](http://www.denondj.com)



## GREEN LASER THAT WON'T PUT YOU IN THE RED

A 4.9mW DMX-compatible green laser/scanner, the Emerald Scan from American DJ combines the excitement of blazing green laser beams with X/Y mirror movement. It comes with 13 eye-popping geometric patterns, as well as 3 built-in shows. You can control the unit with any standard DMX controller, or operate it as a sound-activated, stand-alone effect via its internal programs. For coverage of larger areas, multiple Emerald Scan units can be linked and synched together via XLR cable. A high-velocity fan keeps it cool, eliminating bothersome duty cycles, and a circuit breaker eliminates the need for fuses. Featuring an attractive high-tech case design, the Emerald Scan is compact and lightweight, measuring 5.5" x 8" x 16" and weighing just 7 lbs. MSRP: \$449.95 - [www.americandj.com](http://www.americandj.com)



## VOCAL SWEETENING AND MORE

Lexicon Pro(tm), a Harman International Company, is now shipping the MX200 Dual Reverb/Effects Processor. This new 1 RU, 2-channel unit combines an intuitive front-panel design with a unique USB connection and VST(r) or Audio Unit interface for use with software recording platforms. Featuring a wide array of the rich, complex reverb algorithms Lexicon is noted for, with delays, effects, and dbx® dynamics, MX200 offers versatile, instantly accessible reverb, dynamics, and special effects for vocal processing and other sound manipulation. - [www.lexiconpro.com](http://www.lexiconpro.com)

## LIGHTING ADAPTATION

Drawing upon feedback from its various technicians and users around the globe, Martin Professional has produced a more robust Universal Adaptor that significantly lessens damage to any internal components in automated lights. Lighting professionals often need to fasten an adapter onto a lighting fixture's motor axle. A common method is to use a setscrew. However, this can cause burrs and make the adapter difficult to remove. Damage to CMY wheels, dimmers, and other components often occurs. Martin's new adapter utilizes an aluminum design that is less prone to creep, thus significantly reducing burrs on the axle. It's also more tolerant with regard to the mounting torque, and minimizes angular hole movement. The Universal Adaptor will be utilized in all Martin products. - [www.martin.com](http://www.martin.com)





# DN-D6000

## The CD/MP3 player to take on the road. And the crowds. Introducing the DN-D6000 Professional Dual CD/MP3 Player from DENON.

Love the Denon DN-2600F? Then check out its evolution, the new DN-D6000. It delivers dual functionality and advanced features to make your MP3s and CDs jump right off the board. Store 100s of your favorite tracks on one disc and use the world's first Next Track Reserve Function to cross fade seamlessly from one track to the next for a smooth, nonstop mix. And it's loaded with other built-in effects, including the new Echo/Loop. All DENON quality, reliability and proven technology. And all for less than you'd expect—because it's part of the DENON evolution. Bring it on.

Visit [www.denondj.com](http://www.denondj.com) for demo videos and more killer features. Or call us toll-free at 866.405.2154.



# DENON DJ

DN-D6000

[www.denondj.com](http://www.denondj.com)



## MIXING DIGITAL AND ANALOG

There is a major evolution going on in the DJ world, as more and more DJs are incorporating digital music files into traditional turntable and CD player setups. The MP 4 mixer from Rane lets you play digital music directly from your computer while also using analog inputs. This 1 RU box is especially suited for use in compact laptop-based rack systems, and is optimized to work with Serato Scratch LIVE software. (See E-Beat for more on this.) The MP 4 is a 2-bus mixer with dual stereo line/phono inputs, 2 stereo USB digital audio inputs and 1 stereo digital audio output to USB. Maximum resolutions of 24-bits and 48kHz sampling are supported. CoreAudio (Mac) and an ASIO (Windows) drivers are supplied. The MP 4 uses an internal universal switching power supply, and ground isolation between the mixer and the PC guarantees good sound quality. - [www.rane.com](http://www.rane.com)



## SPEAKERS EXPAND

American Audio's PXI Series of biamped speakers with electronic crossovers has expanded to include 4 models. (Nonpowered versions will be available in all 4 sizes.) The PXI 15P is a 15" 2-way speaker with built-in 400W system. Its 15" flat-wound, cast-frame woofer is paired with an 80 oz. magnet. (MSRP \$559.95) The PXI 12P is a 300W 12" 2-way system. The 10" 2-way PXI 10P features a 200W amp system. (MSRP \$349.95) Rounding out the family is the diminutive PXI 8P with an 8" 2-way, 100W system. (MSRP \$279.95) All PXI models feature electronic crossovers, ABS nylon fiber cabinets with handles, XLR and RCA line inputs, and dual mic inputs (XLR and 1/4") with mic volume control. - [www.adjaudio.com](http://www.adjaudio.com)



## FRIENDLY PA GOES WITH YOU

The new FBT AMICO(r) Series of self-contained, powered sound systems includes 3 models, the AMICO 1000, AMICO 500, AMICO 400. All of the FBT AMICO portable systems consist of a mixer with a built-in 256-program DSP effects unit, a 3-channel power amp contained within the polypropylene subwoofer, a pair of 2-way polypropylene satellite speakers, speaker stands, and cables. All of the components and accessories fit into a cavity within the subwoofer that includes heavy-duty wheels, making the whole package easily transportable. The AMICO 1000 has a 15-channel mixer, 600W 15" subwoofer, and a pair of 150W 2-way satellite speakers. The AMICO 500 features an 11-channel mixer, 300W subwoofer, and a pair of 80W 2-way satellites. The AMICO 400 sports a 6-channel mixer, 300W 15" sub, and a 50W speaker. - [www.fbt.it](http://www.fbt.it) / [www.fbtusa.com](http://www.fbtusa.com)



## EFFECTIVE, DOUBLE-FISTED CONTROL

The DMX Duo from Elation Control Systems is a single-rackspace DMX recorder/controller for both intelligent and non-intelligent lighting. Separate outputs for DMX and standard units allows the DMX Duo to function as both a DMX recorder/playback unit and an on/off controller for standard fixtures running through a power pack. Specs include: 96 DMX channels for intelligent fixtures, 8 DMX channels for nonintelligent fixtures, 8 chases (99 steps each), and 2 shows (99 steps each). The controller lets you set separate hold times for each show step. A fog machine trigger button and a strobe button are both included. Playback can be triggered manually or by audio. MSRP \$219.95 - [www.elationlighting.com](http://www.elationlighting.com)

Continued on p. 66



# The Best in Digital Audio and Video Mixing



**Still lugging around heavy equipment?  
Still rummaging through your CDs?  
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PRODUCTS TIPS TECHNOLOGY NEWS NOTES

## TriceraSoft Adds Lighting with Scramtec

TriceraSoft, a leading provider of software, hardware, and content for digital DJs, has updated its Swift Elite Video Hoster software package to Version 2.0. New features include, but are not limited to: lighting support (using Scramtec modules), play list scheduler, and tablet keyboards. The new version will still have the previously released features, such as: midi controller support, web broadcasting, adjustable slider ranges, smooth slideshow, visual cues, video montage (like blue screen), and much more. TriceraSoft and Scramtec have joined forces to offer lighting support to both company's customers, ensuring an entire package for the cutting-edge DJ who wants to offer video, karaoke, music, and lighting, all controlled by his or her PC. - [www.tricerasoft.com](http://www.tricerasoft.com)



## Mixed Integration

Rane's MP 4 mixer (see It's Hot) is ideal for DJs who want to mix and beatmatch digital files along with analog sources, but don't require the ability to "scratch." A special version of Serato Scratch LIVE software is included with the hardware, providing a new control screen for the MP 4. The Scratch LIVE MP 4 control screen has the same great library management and file-handling features as its vinyl-friendly cousin, but without direct vinyl and CD manipulation. All control is via new on-screen features including: play/pause control, in both forward and reverse directions; pitch bend and pitch plus/minus controls for precise beat matching; fast-forward and reverse; multiple cue points per track; "censor" control, which reverses a section without losing the play position; fader start; scrub track with mouse; auto playback of music collection; and more. - [www.rane.com](http://www.rane.com)



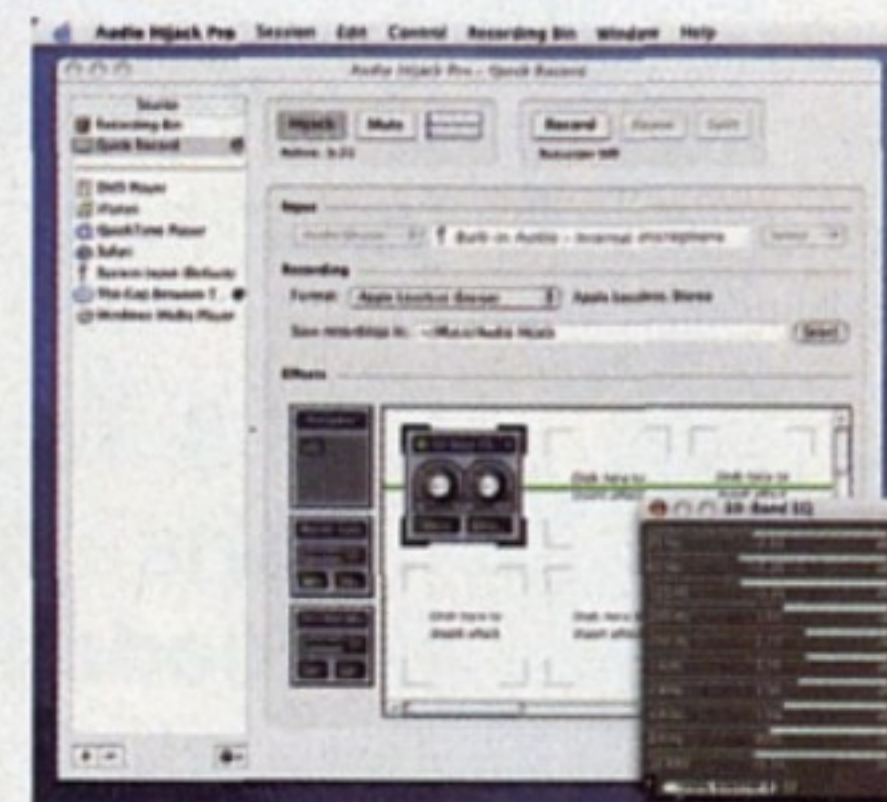
## Sharpening Your Audio/Video Editing Tools

TASCAM's full line of FireWire audio control surfaces and interfaces are now compatible with Apple's Final Cut Pro 5 and Soundtrack Pro editing software. A major upgrade of Apple's award-winning software means that Final Cut Pro 5 and Soundtrack Pro are now fully compatible with MCP (Mackie Control Protocol) devices, so you can use external audio control surfaces—including TASCAM's FW-1884 or FW-1082 to edit and manipulate audio more efficiently. TASCAM's newest audio controller, the FW-1082, has nine motorized faders for adjusting audio levels during mix playback utilizing the revamped software. Video editors can turn up a dialog line or reduce the music level during a voiceover section without clicking on breakpoints. Just grab a fader and go! - [www.tascam.com](http://www.tascam.com)



## Bring Your Analog Music Into Your Digital Hub

Remember "Rip. Mix. Burn."? It's great, but if you have records, tapes, or any other analog content, you may have the feeling that you're out of luck. Not with Audio Hijack Pro. With this software, you can quickly and easily import any analog content—in essentially just 3 easy steps. First, attach your audio device to your computer's Audio Input jack. Next, set Audio Hijack Pro to "hijack" the proper audio device in the input tab. Finally, play the audio and hit Record. Audio Hijack Pro will record the audio in real time, tag the files with information you set, and even send the songs on to iTunes when the recording is finished. Even better, with the new Silence Monitor, Audio Hijack Pro can split an album into multiple tracks for you automatically, just by listening for the gaps. - [www.rogueamoeba.com](http://www.rogueamoeba.com)







## DJPower: Versatile Performance Tool for the 24th Century

By Dr. Drax

**T**he original computerized mobile DJ command center continues to rule the road with mega-multimedia entertainers. Ride along with one and see the possibilities...

Imagine, if you will: You're attending a theater event. The preshow music (which has held the audience spellbound until now) begins to fade, the house lights dim, and the stage lights come up. The music changes smoothly, and the curtains rise to reveal dancers onstage, poised to begin their performance. They move gracefully and athletically to the beat of the music. Each consecutive routine is performed flawlessly to different music, lighting, and special effects. The crossfading music helps blend one performance into another perfectly.

The show runs effortlessly with lighting changes timed to the music, with scenic backgrounds that drop from the ceiling, changing the set at will. Over 50 fixtures and effects are moving and changing as required by the production plan. Sitting in the audience you would suspect there to be a crew of 20 backstage running the show.

### Who's Running the Show?

Now imagine that you find that it all happened with one person and one computer, running one primary program: DJPower. That is exactly what I did recently, as I provided sound, lights, and production control for a local ballet troupe's performance. I controlled all the theatrical lighting and the house lights. The curtains were controlled electronically, as were the stage effects and scenery

backdrops, all through DJPower's seamless integration of DMX control, interfacing with Martin's Light Jockey program.

I realize that this might not strike you as a typical DJ gig, but it is time to think differently—to think about how you can expand your revenue opportunities: this was a great midweek event that netted me

playing the latest dance video hits in the main dance area. Now imagine that all the dance lighting is perfectly themed to the music, literally a different sequence for each song. Next, imagine what happened when a rush of kids came in and it was time to kick it into high gear. I hit a programmed hotbutton and a new

play list of the 10 hottest tracks was loaded and started right after the current song, mixing into each one effortlessly. I hit another one and confetti cannons went off, raining confetti on the growing crowd. All of which was captured on one of 10 live video cameras and was instantly blended into the already-playing video. All by remote control, with DJPower.

### Spectacular Reception

Imagine a wedding reception, as you prepare to make the presentation of the scripted grand entrance.

As you walk, the crowd follows you there effortlessly. No asking for their attention from behind your gear setup; they naturally follow you as you walk to the door where the party will enter, warming them up for what is about to happen. As you approach the door, you hit a button on your remote and the music fades from one track to another, the tempo and suspense builds, and you use your voice to heighten the anticipation. You begin your scripted introductions, and as you bring in each person, you are able to change the music, and even use comedy drops or sound bites to create exactly the right feeling for this moment. As you work through the party, it is now approaching the time for the bride and groom. As they move closer to position, still remaining out of sight, you press a button on your DJPower remote and all of a sudden, from the back of the room, behind a silk tree, a bright spotlight comes on, illuminating the doorway. You hit



both profit and many referrals. It's just one example of the power of DJPower to help you build a valuable business.

### Big, Easy, Multimedia Integration

Another example is a recent grad night party. Grad night parties are notorious for crowds that ebb and flow as the night progresses. Since these types of events typically offer a wide array of entertainment choices, the dance floor is rarely packed for the entire night, even when you are providing the greatest and latest hits. The kids roam from making a video to dining to gaming to laser tag... well, you get the picture. In this case, the parents literally transformed the school into New Orleans for a Mardi Gras-themed party.

Using DJPower, I had a collection of play lists providing ambience by playing different styles and tempos of music in several locations at one time—all while





another button and their music bed plays while you do the introduction. The room explodes with applause as they walk into the room. The unmanned spotlight follows them from the door, along a pre-planned route to their positions for the next segment of the evening. Everyone is caught up in the moment, enjoying the production value that you have brought to the simple wedding formality of the introduction. You did it all by yourself—with your DJPower production command center.

#### Another Explosive Entrance

Or, imagine a corporate event. Everyone is milling around enjoying the relaxing music playing over the loudspeaker system. The tempo and energy are building in the music that is playing. People wonder, Where is the DJ? It's about time for the show to begin. They hear a familiar voice directing them to their seats, while wondering where this is all coming from, where will it go next? The lights begin to scan the room as the music changes yet again. A voice begins the introduction of the night's entertainment....At just the right moment you burst in to the room, and

the music thunders in a new direction: people now know it's time to get the party started. Your music and lighting respond effortlessly to your commands from DJPower. You welcome them to the party, and invite them to participate in an interactive routine from their seats, this soon leads them to the dance floor and you never look back...

#### The Bigger Entertainment Picture

These are just a few of the many ways that I have used DJPower to multiply my

**A voice begins the introduction of the night's entertainment....At just the right moment you burst in to the room, and the music thunders in a new direction: people now know it's time to get the party started.**

efforts, allowing me to provide a higher level of technical entertainment and production value for a variety of clients. Simply put, for me DJPower is the most



complete multimedia presentation tool on the planet. No other program will do all that I want to do—that DJPower does right now, all completely integrated under a seamless interface. I have been very pleased with my experiences. I have made back my investment in this software system more than 30 times over.

Although it focused on DJPower as a primary tool, the overall goal of this article was to cause you to become excited and to open your mind to the possibilities of what digital-driven entertainment can do for you. No matter what you are currently doing, it is time to think in a new paradigm—to really consider and investigate how you can deliver more value to your clients, how you can truly build a better show. Your creativity, coupled with the right tools and hard work, will propel your entertainment value to where truly the sky is the limit. Now is the time to plan where you want to be five years from now. I know what I will be doing; do you? ■

For more on the latest version of DJPower, go to [www.djpower.com](http://www.djpower.com).





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We've packed the MP 4 with features like 2-band EQ and meter on each bus, creamy smooth VCA Active crossfader, high-output headphone amp with level control, A-Bus/B-Bus/Master Mix/Mic USB Record source selectors and balanced outputs. We even solved the previously-pesky problem of PC noise with built-in USB isolation.

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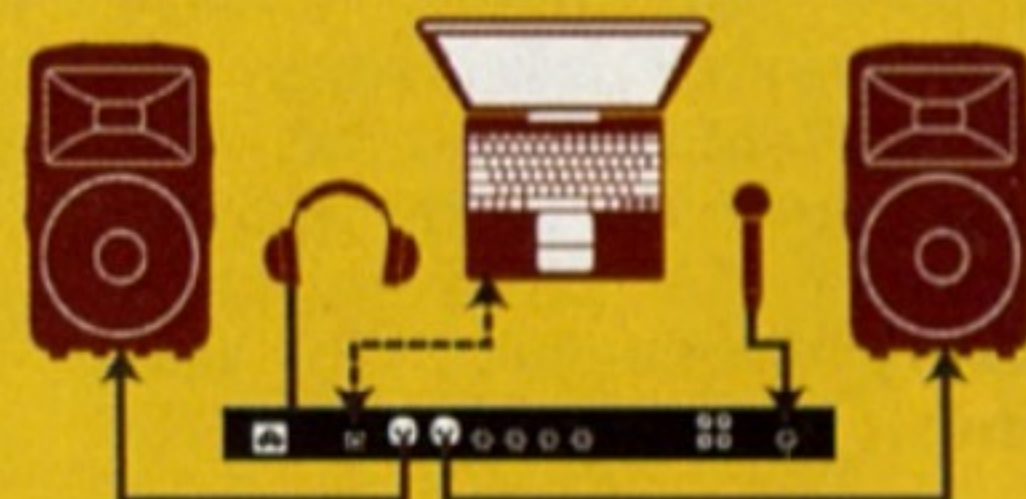
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- one 24-bit/48kHz stereo recording output via USB
- two switchable line/phono stereo inputs
- balanced XLR & TRS main analog outputs
- aux analog output with level control
- 2-band EQ and metering on both buses
- A-bus, B-bus & House level controls
- Pgm/Cue pan control
- long-life VCA active crossfader
- built-in USB ground isolation
- internal universal power supply

## Serato Scratch LIVE

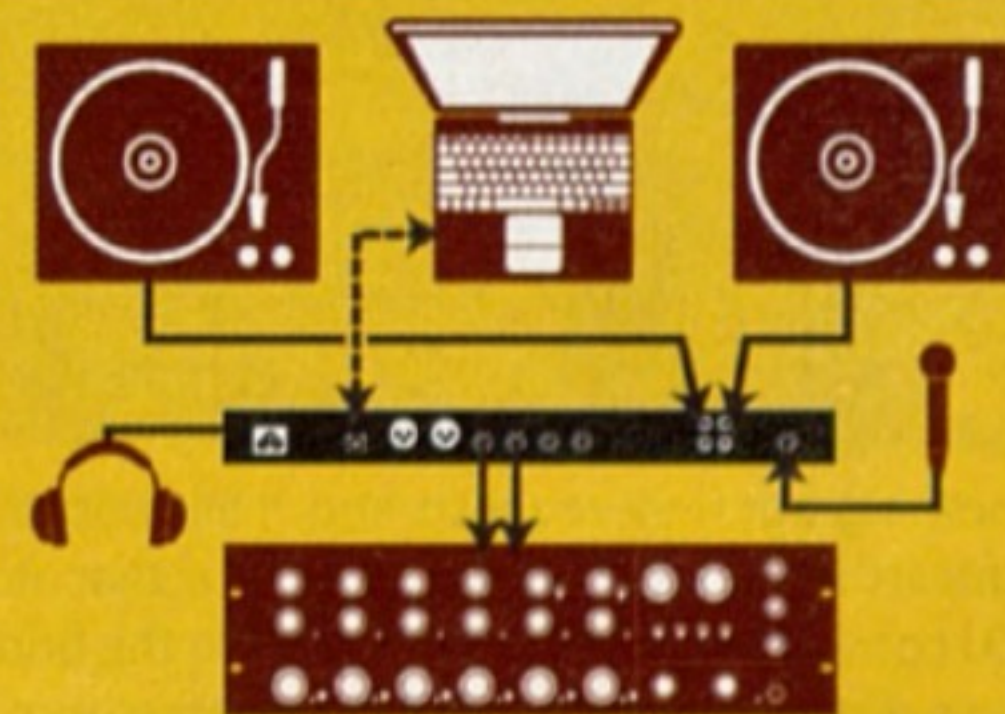
- complete control, monitoring & library interface with Core Audio and ASIO drivers and MP 4 control screen
- plays fixed/variable bit-rate MP3, AIFF, WAV & CD audio plus full iTunes™ compatibility
- digital "crates" and browse by artist, album, BPM or genre with optional album art display
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# Choosing Tunes

WHATEVER THE LEVEL OF CLIENT INVOLVEMENT IN SONG SELECTION, JAY SHOWS THE WAY TO A GREAT EVENT

By Jay Maxwell

**W**hen the mail arrives each day, the first thing I do is sort it into various categories. One pile is the business mail, which consists mainly of bills, contracts, and completed surveys. Though I naturally enjoy seeing the contracts (with checks inside), I'm actually more anxious to see the results of the surveys. It's a matter of quality over quantity, so I want to make sure that the quality of every event is up to our high standards and that the expectations of the client have been met or exceeded. If the surveys continue to come back and the client indicates that our company provided an excellent service, then they will spread the word to others about who to call for great DJ entertainment. And when the word is spread about the quality, the quantity will, in turn, increase. The surveys are our tools to ensure that each event was a success. In a sense, each event is a success if the client is satisfied. And the key is to satisfy every client by providing exactly the music they request.

## Multiple Musical Methods

All of our clients receive an extensive song list booklet with nearly 2,000 songs in order to make their song choices. The songs are divided into about two dozen categories and are arranged in alphabetical order by song title to make the songs easier to find. By highlighting their requests, we know exactly what the client wants. Most of our brides, for instance, are surprised when we emphasize that we want to play nothing but their requests and, if allowed, their guests' requests. What surprises us is that other DJ companies are apparently telling the bride and groom that they should leave the song choices to the "expert" and let the DJ choose the music for the party. We believe that it's the bride's wedding, it's her day, and it should be her musical choices.

This past spring wedding season, most of the brides highlighted a wide variety of music and it was our privilege to play music and see the bride and her guests—from the young to young

## The Show 2005 ●

### Dancing The Night Away

- |                 |                                  |                        |
|-----------------|----------------------------------|------------------------|
| 1 Dance         | Celebration                      | Kool & The Gang        |
| 2 Disco         | We Are Family                    | Sister Sledge          |
| 3 Dance         | Electric Slide                   | Marcia Griffiths       |
| 4 Disco         | December 1963 (Oh, What a Night) | Four Seasons           |
| 5 Slow Modern   | Have I Told You Lately           | Van Morrison           |
| 6 Slow Classic  | What A Wonderful World           | Louis Armstrong        |
| 7 Sock Hop      | Brown Eyed Girl                  | Van Morrison           |
| 8 Sock Hop      | Mustang Sally                    | Wilson Pickett         |
| 9 Rock & Roll   | Love Shack                       | B-52's                 |
| 10 Dance        | Kiss                             | Prince                 |
| 11 Disco        | Best of My Love                  | Emotions               |
| 12 Dance        | Cha Cha Slide                    | Casper                 |
| 13 Slow Oldie   | Let's Stay Together              | Al Green               |
| 14 Sock Hop     | My Girl                          | Temptations            |
| 15 Slow Modern  | Come Away with Me                | Norah Jones            |
| 16 Swing        | The Way You Look Tonight         | Frank Sinatra          |
| 17 Swing        | Mack the Knife                   | Bobby Darin            |
| 18 Swing        | In the Mood                      | Glenn Miller           |
| 19 Disco        | Brick House                      | Commodores             |
| 20 Dance        | Billie Jean                      | Michael Jackson        |
| 21 Hip-hop      | Hot in Here                      | Nelly                  |
| 22 Dance        | Bootylicious                     | Destiny's Child        |
| 23 Slow Modern  | Kiss from a Rose                 | Seal                   |
| 24 Slow Oldie   | When a Man Loves a Woman         | Percy Sledge           |
| 25 Disco        | I Will Survive                   | Gloria Gaynor          |
| 26 Dance        | Rock Your Body                   | Justin Timberlake      |
| 27 Hip-hop      | Hey Ya!                          | Outkast                |
| 28 Rock & Roll  | Pink Cadillac                    | Bruce Springsteen      |
| 29 Sock Hop     | Twist and Shout                  | Beatles                |
| 30 Sock Hop     | Soul Man                         | Blues Brothers         |
| 31 Modern       | Come On Eileen                   | Dexys Midnight Runners |
| 32 Slow Modern  | Beautiful in My Eyes             | Joshua Kadison         |
| 33 Slow Oldie   | Just My Imagination              | Temptations            |
| 34 Sock Hop     | Under the Boardwalk              | Drifters               |
| 35 Sock Hop     | Respect                          | Aretha Franklin        |
| 36 Disco        | Boogie Shoes                     | KC & The Sunshine Band |
| 37 Dance        | U Got the Look                   | Prince                 |
| 38 Dance        | Lady Marmalade                   | Christina Aguilera     |
| 39 Hip-hop      | Yeah!                            | Usher                  |
| 40 Hip-hop      | California Love                  | 2 Pac                  |
| 41 Disco        | Jungle Boogie                    | Kool & The Gang        |
| 42 Dance        | You Dropped a Bomb On Me         | Gap Band               |
| 43 Slow Oldie   | Let's Get It On                  | Marvin Gaye            |
| 44 Slow Classic | Unforgettable                    | Nat & Natalie Cole     |



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at heart—dance the night away. Some of our brides were extremely specific in their choices. One in particular brought her own CDs and we were to play only her CDs: No guest was allowed to make a request; and some of the versions of the songs were either “live” or an alternate cut so we were given explicit directions not to play any version of the song other than the one

critical mass gravitating toward the dance floor. In this case, the bride had selected a wide variety of great tunes but everyone wanted to explore the aquarium. One guest approached us with the comment, “it’s obvious that the bride’s selections aren’t working, so why don’t you change it and play some rap, that’s what everyone wants.” I graciously took his request, but stuck to the

experience to guide the flow of the music, we are accustomed to knowing ahead of time what the bride wants to hear and creating the event based on those selections. Surprisingly enough, these events have been at least as successful as the events where the bride has made her selections ahead of time.

**In a sense, each event is a success if the client is satisfied. And the key is to satisfy every client by providing exactly the music they request.**

provided by the bride. All the songs were classic “American Standards” from the golden throats of Frank Sinatra, Ella Fitzgerald, Louis Armstrong, and others in that great genre. Before the show, we thought the event was doomed for failure because of the lack of variety. But the client is indeed always right, because it turned out that all the guests had a great time. She knew what her guests were expecting and we delivered it.

Another recent reception was held at the Charleston Aquarium. As you can imagine, this is a large venue and people had full access to both levels of the building. With only about 65 individuals at the party, it was difficult to get a

bride’s play list and played one of the three rap tunes that she had selected. As you might expect, very few guests (including the guy that made the comment) danced, even when I played what “everyone wanted.” Once again, the bottom line was that the music was exactly what the client ordered and paid for; and it was our goal to satisfy her.

A few of our recent brides and grooms have been so nonchalant that outside their first dance and the dances with their parents for which they chose the songs, they have left the rest of the music program entirely up to us. While we appreciate the confidence placed in us to use our

#### All Night Long: A Different Kind of List

That brings us to this issue’s “play something we can dance to!” song list. Since the first PSWCDT! list in *Mobile Beat* #11, the song chart has always been a “best of,” where the songs are listed in order from most popular at #1 to the least popular at the bottom. This list represents the first time we have offered a complete “play list” arranged in suggested playback order.

The scenario for a “typical” wedding reception would go something like this. For the first 30 to 45 minutes, while guests are arriving and eating hors d’oeuvres, you are playing lively jazz with a mixture of vocalists. The wedding party arrives and you introduce them and direct everyone’s attention to the dance floor as you play the bride and groom’s first dance. Follow that with the song or songs for the bride and her father, and the groom and his mother. Then get the party started with “Celebration” by Kool & the Gang and continue for the next four hours with dancing straight from the list. Of course there will be song breaks for the cake cutting and toast as well as the bouquet toss and garter removal.

Our intention for this particular flow of music was to start off strong with very well known and popular songs, and then intermix the songs to include the best songs from the middle of the road in several genres. None of the songs on this chart should offend anyone, and all age groups should know each song. Notice that after several fast party songs, there are always two slow songs. One tendency is to assume that just because the dance floor is packed with dancers, you should continue with the same type of music until they get tired and leave. If there are others sitting down, then you need to consider that they might be waiting for their turn at the dance floor. Changing the music to offer variety during the entire evening should always be one of your goals.

While I would like to be able to guarantee that if you don’t have a play list at your next wedding, all you’ll have to do to ensure a great time is to play directly from this list, in the prescribed order. All I can really guarantee is that using your own expertise combined with this list should serve you well. How? It just might prevent someone from coming up to you and saying, “play something we can dance to!” ■

45	Rock & Roll	Moondance	Van Morrison
46	Sock Hop	Way You Do The Things You Do	Temptations
47	Sock Hop	Build Me Up Buttercup	Foundations
48	Rock & Roll	Old Time Rock & Roll	Bob Seger
49	Rock & Roll	Sweet Home Alabama	Lynyrd Skynyrd
50	Country	Man! I Feel Like a Woman	Shania Twain
51	Country	Redneck Woman	Gretchen Wilson
52	Slow Country	I Hope You Dance	Lee Ann Womack
53	Slow Classic	Can’t Help Falling in Love	Elvis Presley
54	Disco	Play That Funky Music	Wild Cherry
55	Dance	Get Down on It	Kool & The Gang
56	Disco	Stayin’ Alive	Bee Gees
57	Disco	Dancing Queen	Abba
58	Rock & Roll	Jessie’s Girl	Rick Springfield
59	Modern	If I Had \$1,000,000	Barenaked Ladies
60	Slow Modern	I Could Not Ask for More	Edwin McCain
61	Slow Classic	At Last	Etta James
62	Sock Hop	Bad Bad Leroy Brown	Jim Croce
63	Sock Hop	Jailhouse Rock	Elvis Presley
64	Sock Hop	Let’s Twist Again	Chubby Checker
65	Disco	That’s the Way I Like It	KC & The Sunshine Band
66	Dance	Don’t Stop Till You Get Enough	Michael Jackson
67	Disco	Ladies Night	Kool & The Gang
68	Dance	Let’s Get It Started	Black Eyed Peas
69	Hip-hop	Whatta Man	Salt-n-pepa
70	Sock Hop	I Got You (I Feel Good)	James Brown
71	Sock Hop	Shout	Otis Day
72	Slow Classic	Could I Have This Dance	Anne Murray
73	Slow Oldie	Sexual Healing	Marvin Gaye
74	Disco	Can’t Get Enough of Your Love	Barry White
75	Dance	1999	Prince
76	Hip-hop	In Da Club	50 Cent
77	Hip-hop	Way You Move	Outkast
78	Disco	Get Down Tonight	KC & The Sunshine Band
79	Swing	New York, New York	Frank Sinatra
80	Slow Oldie	Wonderful Tonight	Eric Clapton

• SOCK-HOP covers pop music from 1955 to 1969  
• ROCK & ROLL covers rock music from 1970 onward

#### Play Something We Can Dance To!—The Book

If you want to benefit further from Jay Maxwell’s years of song research and tabulation, you can get his essential music guide, *Play Something We Can Dance To!* This professional DJ programming tool, freshly updated for 2005, is available by calling 585-385-9920. Check out the ad in the Showcase section in the back of this issue for more info.



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# DANCE FLOOR FRENZY

By Dave Kreiner

**I**f the following remix compilations are any indication, the summer is not winding down: it's winding up, with a high-energy and a high-BPM vibe that will drive your club scene into dance floor frenzy!

**X-MIX 79** gets it started with their trademark "Electro Pop House of 'X' Megamix" at 11:30 in length and a brisk 131 BPM. Featuring a killer blend of dance-rock tracks, this medley starts off with Dave Armstrong on "Out of Touch." It's not a remake of the Hall & Oates hit but a strong late-night pumper with heavy rock overtones and guitar riffs. Stonebridge, featuring Therese, follows with a very retro/disco track "Take Me Away"—guaranteed to make you feel like your back in the late '70s! Closing out this strong megamix is French DJ David Guetta with "The World Is Mine." This Euro-pop track is very reminiscent of Depeche Mode, with a sparkling, modern mix. All in all, this is an excellent megamix to keep your late-night dancers sweating.

The full-length songs begin with "True," by pop icon Ryan Cabrera, at 124 BPM. It features a strong dance track from remixer Lenny B. and will work well with your female clientele. Candee Jay is next with "Back for Me" (138 BPM). This supercharged remix features powerful bass line and engaging female vocals in the high end. Kate Ryan kicks it up another notch, with "Only If I," at a frenetic 140 BPM. This song is a great peak-hour anthem that will light up your dance floor. The chorus has a very Abba-esque quality. And just when thought it couldn't get any faster, DHT pumps it up with a 145-90-145 BPM combo, on "Listen to Your Heart," a great DJ Serg dance remake of Roxette's ballad. Its sweet, half-beat middle section provides a great transition opportunity to start a lower-BPM set.

Greek songstress Anna Vissi's "Call Me" (130 BPM) is next, with a strong remix from Chris Cox. This is not a Blondie remake. "1,2 Step," Ciara's huge radio hit, receives an upbeat (126 BPM) house remix. This higher-BPM version totally works and will make your dancers scream with delight—definitely the best track on this issue! Next up is a reworking of Will To Power's classic '80s dance track, "Dreamin' (Again)" (132 BPM). Gioia, of the legendary girl group, Exposé, does a killer job on the vocal. Remixer Giuseppe D. (aka Pepe) creates a great dance remix with a strong drum track and sparse instrumentation. This is a must-have version of this classic. Next, "You Are Everything," by singer/actress Vanessa Williams, gets a classy 134-BPM remix from Lenny B. on this cover of the classic Stylistics song. Finishing up the regular tracks, "Open House Party" remixer Steve Dupont takes the hip-hop anthem to the next level with an awesome 125-BPM version of Ice Cube's "You Can Do It." Filtered

vocals and pounding drum track push this mix to the edge.

Closing out the collection is a bonus medley titled "2004 Pop Megamix" (13:34, 86-137 BPM) from Steve Dupont. First off, the Nelly's "Over and Over" (featuring Tim McGraw) seamlessly blends into "The Reason" by Hoobastank, then proceeds through twelve other pop sensations, including Black Eyed Peas' huge hit "Let's Get It Started," then closes with "Toxic" by Britney Spears. DJs who don't know how to beat mix will look really good when they play this megamix—the crowd will think you're mixing it live! Overall, this is an essential collection of hyper dance music!

From the remix service boasting the most songs and longer versions of Top 40, hip-hop, R&B, and current rock hits, comes **SELECT MIX 10**. Tracks feature intro and outro beats and clean vocals. Extra bonus instrumental loops are included for creative mixing.

The set starts off with "Number One Spot" (73 BPM). It's been a huge radio smash for Ludacris, in spite of the annoying Austin Powers sample that goes throughout the song. The longer intro on this remix will make it a much easier song to program. Frankie J. (featuring Baby Bash) also has a radio hit with "Obsession (No Es Amor)," at 80 BPM. This smoothed-out R&B mix will work well as a set starter. Next, huge drumbeats begin the must-have remix of Green Day's "Boulevard of Broken Dreams" (83.5 BPM) on just the just right foot to mix well with all your lower-BPM sets. Trillville is up next with "Some Cut" (85 BPM). Very simple production is perfect for this hip-hop radio hit, with the drum and bass tracks pushing the mix. "Lonely No More," from pop rocker Rob Thomas starts off with a strong drum track, then gets layered with synth and guitar riffs, resulting in a very danceable, 86-BPM track. Brooke Valentine (featuring Lil' Jon and Big Boi) has a track flying up the charts with "Girl Fight," at 100 BPM. Again, the long intro makes it easy to mix. Game's "Hate It or Love It" (featuring 50 Cent) gets a facelift here at 100 BPM, with a clean production and smooth mix. Will Smith's latest, "Switch," starts with chanting vocals leading into a strong 102.5-BPM remix.

Snoop Dogg and Justin Timberlake get that old school vibe going on "Signs" (113 BPM). This is a fun song and works in all programming situations. Justin's falsetto is perfect. This is a welcome, longer version of the big hit. Omarion has a radio smash with "O" at a peppy 120 BPM—a powerful, up-tempo remix of this big radio hit. Trick Daddy is up next with some R&B style on "Sugar (Gimme Some)." This remix features a 120-BPM, booty-style beat and is a welcome member of the 120 BPM club! Kelly Clarkson gets a dance treatment on "Since U Been Gone," at 131 BPM. Most mixes of this song have been on the rock side, but this one is all dance, with an edgy, guitar-based feel on the chorus. Closing







out this killer set is "Bad Girl" (88 BPM) by Usher. This remix takes the radio hit to the next level, with trademark Usher vocals that push the mix to the red line. (See sidebar for the included extra loops.)

Gwen Stefani's huge hit, "Hollaback Girl," (110 BPM) starts of **ULTIMIX 114** with a shout. DJs needed an extended version—and here it is! This straightforward mix contains sparse instrumentation, clean vocals and makes a great set-starter. Kelly Osbourne's latest is "One Word," at 128 BPM, and here we have a Euro dance remix from Chris Cox and Jim Thias that will work well in late-night sets. The tune was written by Linda Perry, who has also penned big hits for Christina Aguilera and Pink. Taken from a previous Static Revenger remix, the updated classic rock/dance hit by INXS, "Need You Tonight '05," is here at a brisk at 125 BPM. This is a well-done remix and will work with all different musical styles—a major crowd pleaser. Mom-to-be Britney Spears brings a strong Euro-style dance track with "Do Somethin'" (130 BPM). This mix utilizes the DJ Monk mixes from the UK. Another great wee-hours pumper to keep your dancers jammin' this summer! Ciara (featuring Ludacris) is next with "Oh," at a sweaty 128 BPM. This DJ Volume South Beach Mix is tight and really works well, even at this high BPM count. Following this is the quirky hit, "Jerk It Out" by Caesars, at 134 BPM. This song is instantly recognizable from the iPod TV commercials—a very danceable Smashmouth-esque party rock track. American Idol finalist Kimberley Locke is keeping busy these days. Her latest is "Coulda Been" (125 BPM). This DJ Volume mix has a strong synth bass line pushing a perky dance groove. Closing out the set is Dynamix Presents Sweet Sensation with "My Body Tu Cuerpo," at 128 BPM. This is the same Sweet Sensation from 17 years ago; lead singer Betty Dee takes center stage on this NYC tribal-style dance track. Yet another great high-speed dance track for your summer programming pleasure.

All the reviewed CDs are available at [www.thesourceformusic.com](http://www.thesourceformusic.com). Call 800-775-3472 for a free catalog or to place an order. ■

## X-MIX 79

### ARTIST

ELECTRO POP HOUSE OF "X"  
DAVE ARMSTRONG  
STONEBRIDGE / THERESE  
DAVID GUETTA  
RYAN CABRERA  
CANDEE JAY  
KATE RYAN  
DHT  
ANNA VISSI  
CIARA  
WILL TO POWER  
VANESSA WILLIAMS  
ICE CUBE  
2004 POP MEGAMIX  
NELLY W/TIM MCGRAW  
MAROON 5  
CIARA  
BLACK EYED PEAS  
OUTKAST  
BRITNEY SPEARS

### SONG

VARIOUS ARTIST MEGAMIX (11:30) 131  
A: OUT OF TOUCH 131  
B: TAKE ME AWAY 131  
C: THE WORLD IS MINE 131  
TRUE 124  
BACK FOR ME 138  
ONLY IF I 140  
LISTEN TO YOUR HEART 145-90-145  
CALL ME 130  
1, 2 STEP 126  
DREAMIN' AGAIN 132  
YOU ARE EVERYTHING 134  
YOU CAN DO IT 125  
VARIOUS ARTIST MEGAMIX (13:34) 86-137  
A: OVER AND OVER  
B: THIS LOVE  
C: GOODIES  
D: LET'S GET IT STARTED  
E: THE WAY YOU MOVE  
F: TOXIC

## SELECT MIX 10

LUDACRIS  
FRANKIE J. W/ BABY BASH  
GREEN DAY  
TRILLVILLE  
ROB THOMAS  
BROOKE VALENTINE W/ LIL' JON & BIG BOI  
GAME W/ 50 CENT  
WILL SMITH  
SNOOP DOGG W/ JUSTIN TIMBERLAKE  
OMARION  
TRICK DADDY  
KELLY CLARKSON  
BONUS LOOPS:  
LUDACRIS  
TRILLVILLE  
BROOKE VALENTINE  
SNOOP DOGG  
USHER

NUMBER ONE SPOT 73  
OBSESSION NO ES AMOR 80  
BOULEVARD OF BROKEN DREAMS 83.5  
SOME CUT 85  
LONELY NO MORE 86  
GIRLFIGHT 100  
HATE IT OR LOVE IT 100  
SWITCH 102.5  
SIGNS 113  
O 120  
SUGAR GIMME SOME 120  
SINCE U BEEN GONE 131  
  
NUMBER ONE LOOP (2:07) 73  
SOME CUT LOOP (2:16) 85  
GIRLFIGHT LOOP (1:58) 100  
SIGNS LOOP (2:04) 113  
BAD GIRL (BONUS TRACK) 88

## ULTIMIX 114

GWEN STEFANI  
KELLY OSBOURNE  
INXS  
BRITNEY SPEARS  
CIARA W/ LUDACRIS  
CAESARS  
KIMBERLEY LOCKE  
DYNAMIX PRESENTS SWEET SENSATION

HOLLABACK GIRL 110  
ONE WORD 128  
NEED YOU TONIGHT 05 125  
DO SOMETHIN 130  
OH (DJ VOLUME MIX) 128  
JERK IT OUT 134  
COULDA BEEN (DJ VOLUME MIX) 125  
MY BODY TU CUERPO 128



# MUSIC & VIDEO NEWS



## ROCK SWINGS TRACK LIST

IT'S MY LIFE  
TRUE  
EYE OF THE TIGER  
EVERYBODY HURTS  
WONDERWALL  
BLACKHOLE SUN  
IT'S A SIN  
JUMP  
SMELLS LIKE TEEN SPIRIT  
HELLO  
EYES WITHOUT A FACE  
LOVECATS  
THE WAY YOU MAKE ME FEEL  
TEARS IN HEAVEN

## Anka Man Says "Rock Swings"

**P**aul Anka has marked his 47th year in show business with his latest record, *Rock Swings*, released last July by Verve Music Group. *Rock Swings* is a concept album that takes rock songs from the '80s and '90s and "swings" them by adding big band arrangements. Anka brings his own unmistakable voice and interpretative skills to such hits as Nirvana's "Smells Like Teen Spirit," Van Halen's "Jump," "Wonderwall" by Oasis, R.E.M.'s "Everybody Hurts," and Bon Jovi's "It's My Life."

"Frankly, the idea behind this project did not hit home until I heard it, at which point I was absolutely blown away," commented Ron Goldstein, President/CEO, Verve Music Group. "I should have known that when Paul does something, it is the ultimate in taste and perfection. *Rock Swings* is simply a terrific album and we're proud to be associated with it."

Paul Anka is one of the most enduring artists in pop culture. In an illustrious career that has spanned five decades as an entertainer, he has become the 21st biggest-selling artist of all time, producing 125 albums, three #1 pop singles, and 33 Top 40 hits. He has written or co-written nearly 1,000 songs. Since the inception of his career, Anka's songs have been performed well over 150 million times and his record sales number more than 60 million. With *Rock Swings* hitting the European Billboard charts after its German release, Anka takes his place among a few special artists in history to have a record on Billboard's Top 50 charts in five consecutive decades.

At age 16, Anka wrote and recorded his first #1 hit, "Diana" and became a teen idol. Highly prolific, some of his other hits include Frank Sinatra's theme song "My Way," "You Are My Destiny," "All of a Sudden My Heart Sings," "Crazy Love," "Lonely Boy," "Hello, Young Lovers," "Little Girl," "Love Me Warm and Tender," "Feelings," "Put Your Head on My Shoulder," "Puppy Love" and "(You're) Having My Baby." Anka also composed the most recognized television theme song in history for *The Tonight Show* with Johnny Carson. For more information on Paul Anka, visit [www.paulanka.com](http://www.paulanka.com).

## Ambient Video 4 Your Audio

Promo Only has release of *Ambient Video 4*, a 35-minute ambient compilation of the best of Promo Only-produced animated computer images. Formatted to allow for both continuous and custom play, *Ambient Video 4* addresses the shortcomings of most ambient collections by allowing users a choice between cycling through each of the 38 segued selections offered, or selecting the one particular screenshot that best suits the moment. The collection contains no music, letting you easily utilize the video material in a wide variety of audio/video mixing situations—thus enhancing the visual impact of any show or nightclub experience.

"Taking entertainment to the next level has always been what we here at Promo Only are all about," said Pete Werner, vice-president and executive programmer director, Promo Only. "Ambient Video 4 is the 'wow' factor in a DVD sleeve; it's extreme entertainment made easy."

For more information about the entire *Ambient Video* line or any other Promo Only audio or video product go [www.promoonly.com](http://www.promoonly.com).



## Negative Rap Annihilation

In light of the growing violence within the hip-hop world, including the pointless deaths of rap stars like Tupac Shakur, Notorious B.I.G., Jam Master Jay, and others, Future Austin, an underground rap star, has had an epiphany. The California-based rapper has created a new movement with his Web site, [www.KillGangstaRap.com](http://www.KillGangstaRap.com), plus an upcoming feature film and a newly released CD titled *KillGangstaRap.com*. The album contains clean, cutting-edge, uplifting rap music that everyone can enjoy.

"Today, the top-selling rap albums celebrate violence, meaningless sex, and extreme materialism. Our kids are listening to this on a daily basis," says the ex-gangsta rapper and father of three. "My little girl wanted to listen to my last album and it was not something I wanted her to hear. That was a major revelation in my life and I immediately decided to turn my music around."

The *KillGangstaRap.com* CD has no profanity or explicit lyrics and features production by the legendary George Clinton and Zaytoven, one of hip-hop's hot young producers. The CD is available exclusively at [www.killgangstarap.com](http://www.killgangstarap.com).

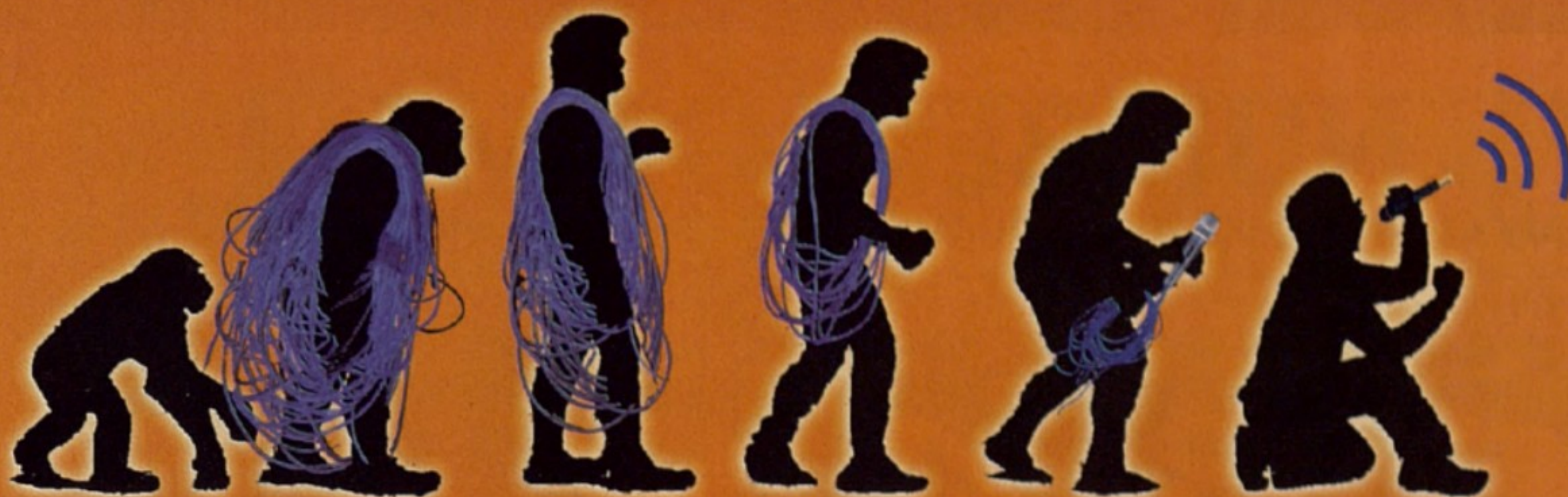
## Enhancements Inside and Out

TM Century ([www.tmcentury.com](http://www.tmcentury.com)) has added Univenture Archival Pocket sleeves and CD-Text to the popular PrimeCuts product line. As of July, all PrimeCuts CDs (including Dance, Latin, and Smooth Jazz) will be dressed in the new packaging and sleeves. The addition of sleeves will be at no additional cost to subscribers. (For info on other Univenture protective products, go to [www.univenture.com](http://www.univenture.com).)

Starting with 618P, 619D, Latin 027, and Smooth Jazz 14, CD-Text has been embedded on all PrimeCuts CDs. If you have a CD player that supports CD-Text, information about the song will show up on your display. And if you are a digital DJ, you will benefit if your CD ripping program supports CD-Text, as it should import the data so you don't have to type it. This new feature also comes at no additional cost to subscribers.

*continued on page 65*





# WIRELESS EVOLUTION

(((" Go completely wireless from mixer to speaker, speaker to speaker, microphone to speaker. )))

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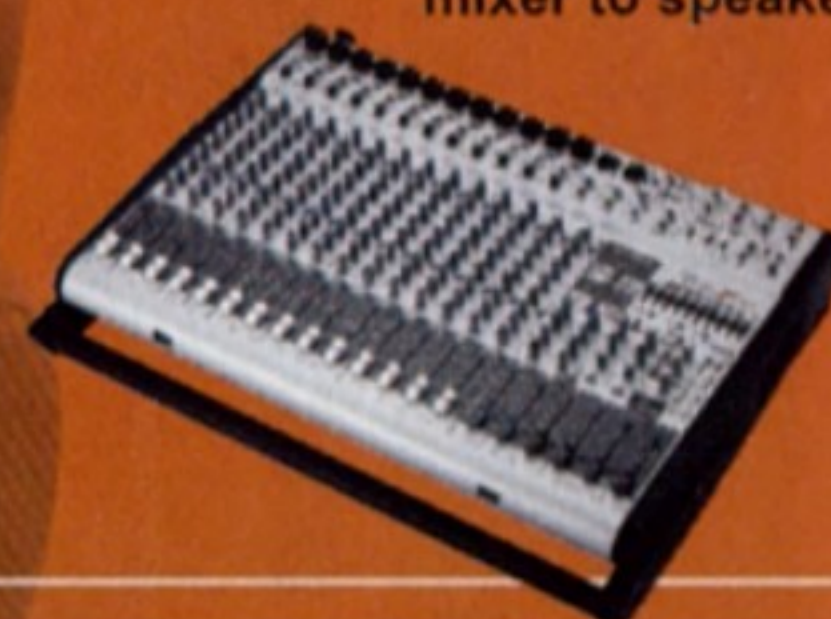
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# THE NUMBERS GAME

Simply counting up songs doesn't cut it anymore—if it ever did



By Mark Johnson

**O**ne of the more consistent marketing elements that I've observed mobile DJs utilizing is announcing (or bragging about) the number of songs that they have in their portable collection. I've seen ads trumpeting the availability of 5,000 songs, 10,000 songs or even 20,000 songs. Where does it end?

I've been to a few Mobile Beat shows and picked up on this phenomenon as DJs compared themselves, and wondered how it actually plays in the real world. Is it just a simple method to illustrate superiority? But even though you may have those 20,000 songs, there are a few downsides (some of which I've covered in different contexts in previous articles).

## My Library Is Bigger than Your Library

The most obvious downside is that despite your intent to have every recording known to man, you will still get a request for some oddball b-side to the third single from Patsy Cline's fourth album. I've suggested before not sweating this possibility but to be prepared to know who Patsy Cline is and offer an alternate that you have.

Another downside is that even if you have this massive 20,000 song collection, you simply

cannot know where every song is without a computerized access method. Even bringing large paper listings is a pain as when you add a few new songs or discs, you have to print the list again. You can't honestly expect that you will have to play every song that you bring. So what's the attraction of having such a huge song library?

We mobile DJs are expected to be experts in most every form of music, from Big Bands to Beyoncé. Thus, the only visible way to illustrate our expertise is to show off our quantity and hope that it translates into quality.

I did an event a few weeks ago and one of the guests had an iPod. We were talking about it and the song count question came up. He told me that he had almost 7,000 songs already loaded on it. Imagine his surprise when he learned that his iPod contains more songs than my 350-CD, 5,400-song library sitting behind me.

Did I lose an edge here with a guest walking around with a larger music library in his pocket than I have in my professional DJ collection? Going by the numbers, yes. Using any other measure, no. I bet he didn't have five songs from the Mobile Beat Top 200, much less any inclination to play them.

## Quality Matters

Unless you're marching your foot soldiers into a battle of attrition, it's not the quantity of the collection but the quality of it. Today's guests



are more song-count conscious due to iPods and computer-based music systems for their desktops. But does it affect the relationship between the client and DJ? Should it enter into the sales conversation at all?

These days, I would avoid bringing up your song count. In the past, we could easily win because we had more records or more CDs than

In the past, we could easily win the numbers game because we had more records or more CDs than the usual person would have. Now, with MP3s and iPods, the rules have changed.

the usual person would have. Now, with MP3s it's not uncommon for someone to have some massive collection on their large hard drive that not only represents the music that they used to own, but the music that they wished they owned in the first place.

There is a certain pecking order that says whoever has the most toys wins. Thus a professional mobile DJ with 20,000 songs would

appear to be the superior musical person, over one with 5,000. Imagine you are on the phone with a client and you are focusing on your song count and they happen to have more in their personal collection. Are you reduced to being a pedestrian music person instead of the musical expert that you are trying to portray? Do you want to dig yourself out of that hole?

It's too dangerous to play the numbers game today. I actually felt a reduction in value when this guest had 7,000 songs to my 5,400. I knew that I could manage a party better, choose the right songs to play at the right time and all of the other intangible values of being a DJ. But I lost the numbers game.

#### The Right Stuff

Not to dwell only on the DJ's side of this, I will now endeavor to illustrate the consumer's point of view. Does the general public really shop based on who has the most songs or is there something else? Are they responding to these song counts or is it just the DJ showing off?

The answer is that our customers really don't care who has the most songs, rather who has the right songs. After all, in a given 4-5 hour event, there are only so many songs you can cram in. At roughly 15-20 songs per hour, you will barely play 100 songs for that event.

It's like hiring a carpenter and basing

your decision on the one who has the most tools or nails. It's assumed that a carpenter will have the right tools and nails and apply them appropriately. The same can be said for those DJs who advertise the wattage of their amps. In all my years, no client of mine has asked about song count or wattage. It was assumed that, being a professional, I would have the right amount of what I needed.

#### So, What Defines the "Right" Songs?

I believe that the number one solution is to focus on the specific songs or song types that the customer is interested in for their party. We all know how to play this, knowing that a Sweet Sixteen party is different than a retirement party. Paying attention to their requests, both before and during the party will go a lot further than relying on sheer numbers to endorse your value as a Mobile DJ.

I've gone out on a limb here, confessing to my own DJ collection of "only" 5,400 songs. In fact, I'm currently converting to a MP3 system and many, many songs will actually be left behind. I anticipate that I will end up with around 2,500 songs as the ripping process will reduce many duds on each CD as well as eliminate any duplicates. Sorry Patsy, but only "Crazy" and "Walkin' After Midnight" will make the cut. ■

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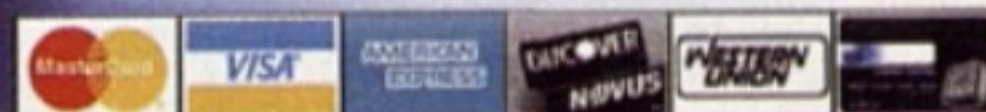
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# Acting Naturally

Keys to creating the impression—*and the reality*—of onstage effortless

By Mike Ficher

**R**ecently, I received an e-mail request from a veteran jock in the Northeast asking for some assistance:

"For the first time in my career, I find myself moving more and more towards crowd motivation and interaction," wrote the veteran entertainer. Excellent! "It's becoming quite popular in my market. Every event I get out there, I get a favorable response and hand out more cards than usual. My problem is that I'm so accustomed to scripted weddings that I'm having a hard time making it look natural. Can you suggest some how-to videos? What I'm specifically looking for is watching a DJ in action, rather than in a studio setting, but I'm open to any suggestions."

## Stepping Out

Over the last several years, as mobile disc jockeys have broadened the interpretation of their role in the entertainment world and satisfied increased client expectations, interactivity has become not only an industry buzzword but a source of differentiation for many jocks. Unfortunately, like many activities, venturing beyond the console is a double-edged sword.

Prudent interactivity can lift an event to a memorable level for a client while awkward, ill-timed, coarse, and/or exceedingly frequent involvement can leave a sour taste with clients and guests.

As this thoughtful jock offered, though, not every mobile DJ can easily or comfortably embrace this new paradigm in our industry. Like many radio veterans who are uneasy outside the cozy confines of the studio, working without a net in front of a live audience can become an intimidating endeavor.

Scripts provide comfort, assurance—in short, a tested method for execution. Interaction involves improvisation, keen attention, quick, decisive reads, and confidence in your skills and response. Making the interaction look natural and not forced is an art requiring practice,

creativity, a willingness to stumble a few times, an insatiable appetite to learn, and a critical, objective assessment of each performance.

## Somebody's Watching You

While specific videos may not exist that offer ideas on how to make audience involvement look natural, like any interactive element—dance instruction, MCing, games, trivia, raffles—naturalness comes from your ability to be in the moment, to react to what's in front of you, to stay positive, to be acutely aware of how your audience is responding, and recognize their

**Naturalness comes from your ability to be in the moment.**

actions through comments, observations and physical support. Projecting confidence with an assuring ease, not arrogance or superiority, will enhance the comfort level for your audiences, while casting an instinctive feel to your presentation.

## Making It Look Effortless

Here are a few suggestions that might assist the interactive novices and even the veterans achieve a more natural presentation:

■ **Be prepared.** Know your routine so well that you can concentrate on interacting with the audience instead of thinking through the bit. For example, as a dance instructor, when I teach a dance as part of a DJ-based show, I know the dance so well that I do not have to think about it—my body instinctively does the movements to the music. That allows me to maintain a dialogue with my audience, to comfortably interact and engage them while sharing the dance.

■ **Be a student of entertainment.** Whenever you watch theater, comedy, or concerts, or listen to radio broadcasters, politicians, or public speakers, dissect how the performers or speakers

effectively captivate an audience. In instances where they struggle, try to determine why. Are they using stories effectively? Pacing their presentation well? Acknowledging their target audience? Using eye contact? Proceeding in a logical order? In instances where they succeed, analyze how they do it. How do they make it look so natural?

Although she personally fueled the myth that much of her performance was ad-libbed, in actuality, Lucille Ball's every move in her memorable television sitcom skits was choreographed. A noted perfectionist, she spent days practicing a particular routine before incorporating it into her program. Knowing her routine cold allowed her to make it look natural. (See first suggestion.)

■ **Take classes.** Dance classes, acting workshops, and improvisational comedy classes will propel you on your journey to the goal of natural performing. As you expand your exposure to performing, you will discover that your comfort level in your DJ efforts will increase. Even after 18 years of spinning discs, hosting events, and teaching dance classes, I still learn every day, at every event, from every teacher and mentor and from every performer and student.

■ **Develop a repertoire.** Have several different routines or bits that you can use at events. Scott Faver's GameMaster video is extremely helpful for stimulating ideas on interactive games and making your role in the action look natural. The more you interact, the more comfortable you become!

■ **Partner with a DJ.** If you know a DJ in your area who you think is effective at interaction, ask if you can volunteer to assist at a gig or two. The insight will be valuable and the networking will be rewarding. Ask questions after the DJ does a bit to learn his or her thoughts. Study what worked and why and what didn't work and why.

While no magic bullet exists for making audience involvement look natural, actualizing these suggestions will help you get closer to that goal. Enjoy the journey! ■





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# And All You Wanna Do Is Sing

Legal issues lead to industry upheaval—and everybody loses By Greg Tutwiler

**Y**ou know, it's a shame that something so simple has to be made so difficult. When I started my karaoke business over twelve years ago, karaoke was just beginning a comeback. The old twelve-inch laser discs were dying out and the new CDG format was making it easier and cheaper for us second-generation karaoke jocks to jump in the ring. About all you had to choose from was the original DK Karaoke library of roughly 65 discs—more than enough music for any singer. It was a pretty simple way to help patrons have fun, and make a little extra cash.

Now, a little over a decade later, it's all getting really muddy. There are a dozen or more karaoke software manufacturers, (some have come and gone) all competing for your business, all producing their own renditions of the same songs. And no longer do you, the working KJ, have an exclusive on the business. Every singer that has visited one of your shows and either didn't get to sing enough, or thought they could do it better than you, has gone out and bought a cheap system and picked up some cheap discs, or worse, borrowed a set and burned them. Don't get me wrong, I'm all for competition; it keeps us on our toes. But we are living in a world today where many will opt to make a buck selfishly, without regard to who may really be paying the price.

## Economic Prediction: A Major Cost-of-Singing Increase

And the news on the karaoke front is evidence of things coming to a potential ugly head before it's all over. Several of today's popular

karaoke software companies have either closed their doors, are on the brink, or are bound up in litigation fighting others. The family-run Music Maestro, founded in 1988, and claiming to be "the first American company to develop and distribute CDGs," ceased producing new discs this past spring. Priddis Music, a solid name in the karaoke business for over twenty years, is struggling. And Sybersound Records (PartyTyme Karaoke) is suing several karaoke disc makers in an attempt to maintain their retail market share.

At the center of the storm are those ever-controversial copyright laws. What a surprise! But where previously we only heard about shady companies being caught in illegal business practices, now the holders of music copyrights seem to be going on the offensive, reaching for a bigger piece of the pie.

Legitimate software manufacturers, those that comply with the regulations the recording industry has put forth to govern the production of karaoke versions, have been operating under the Compulsory License Act for sound recordings. The music publishers have accepted those payments for years from the legit companies. But now, "Under the guise of fighting piracy and copyright infringement, music publishers are strong-arming unfair fees from licensed and royalty-paying karaoke companies to the tune of millions of dollars," according to Rick Priddis, president of Priddis Music, Inc.

When Priddis started his business, he produced cassettes with the song lyrics printed on paper. Mechanical or compulsory licenses were acquired for the recordings and reprint licenses for the lyrics. Priddis Music's business was based on the terms of the Compulsory License Act and similar mechanical licensing through the publishers' agent, the Harry Fox Agency. When technology changed from cassette to CD, Priddis and

other karaoke producers changed the lyrics from paper to a TV screen. The ability to have the lyrics change automatically on-screen made karaoke singing easier and even more enjoyable for participants. But it has ultimately provided the publishers with a legal—and potentially lethal—weapon against the karaoke companies.

"The publishers don't seem to like the Compulsory License Act because it limits their control and regulates what they can charge," Priddis says. "With new technology for distributing music, the publishers have found a loophole in the outdated compulsory statutes and are using it like a sword. They are evading the 'pay-as-you-go' terms of compulsory licensing and are demanding synchronization fees because they claim the lyrics on the TV screen are 'synched up' with the music. Now we are being told that we have to relicense all of our songs under synchronization licenses—with one-time up-front fees of up to \$1,000 a song—or face litigation. In our business, we have to keep as many songs as possible

the ones that created this mess to begin with. Sybersound Records, makers of the popular PartyTyme Karaoke and Billboard Top 10 Karaoke brands, has filed suit alleging that some of their competitors have failed, unlawfully, to license competing karaoke records, and have underreported sales to publishers as a way of selling product below cost and undercutting Sybersound's pricing. These below-cost sales amount to unfair trade practices, according to the suit. Jan Stevens, president and CEO of Sybersound says, "This has plagued the karaoke business for a long time. We've always been scrupulous about paying writers for the use of their songs, and have expected that our competitors would do the same. It's time for the rest of the industry to do the right thing, and we hope that our lawsuit will help make this happen."

So the next time someone asks you to burn them a "special disc with their favorite songs," or you decide to make a copy of your library so you can field a second system, or the club owner tells you

**With new technology for distributing music, the publishers have found a loophole in the outdated compulsory statutes and are using it like a sword. —Rick Priddis, President of Priddis Music, Inc.**

in our catalogues, whether or not they sell well. With the prospect of relicensing thousands of songs at a cost of millions of dollars, I don't know too many legitimate karaoke companies who can pay that kind of money and keep their doors open."

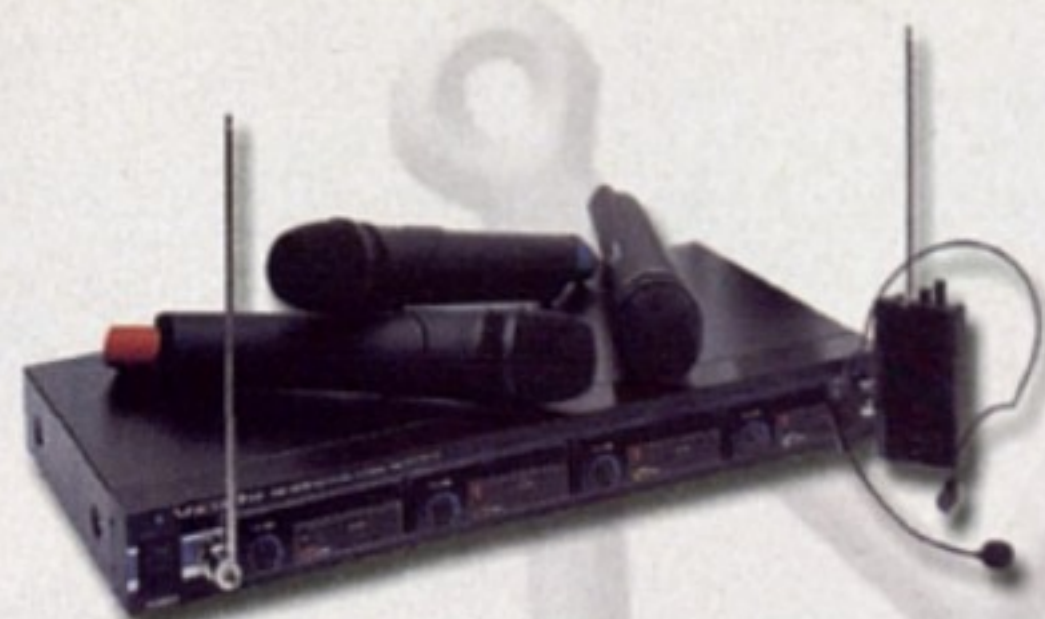
## Time for Legal Self-Defense?

And while some are throwing in the towel, or contemplating their next move, at least one company is going after the illegitimate companies, those that manufacture without complying to any licensed regulations, and are probably

he's replacing you with a cheaper show and you learn the jock has 10,000 songs on a laptop that he downloaded off the Internet, remember this: "The great irony in all of this is that the publishers, while claiming their actions are trying to root out pirates and willful infringers, are making sure that only the pirates will survive," predicts Rick Priddis. "The true infringers have never paid fees and never will. If this continues, those of us who have paid fees and royalties all along will be forced out of business, and then everybody loses." ■



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# making the LOCAL connection

How to set up a local association: tips from the trenches By David Hanscom

**“I wish we had a local association that would help with education, set standards, and be a means of improving the overall level of professionalism and respect for the DJ industry in my community.” How many times have you thought or said that?**

For many years, I've heard DJ after DJ in and around the north Florida area, including myself, making statements very similar to that one. Sure, many of us belong to national associations; however, being a member of one does not always make much of a difference on the local level. DJs want something they can put their hands on and relate to—something “in their own backyard.”

So many things in the entertainment industry, much like any other industry, vary from state to state and even city to city. This is just one more reason why a local association or a local chapter of a national association can be useful when dealing with issues like pricing, event types, interaction, and even problem areas. If, as a group of DJs, you can identify how your local area affects these and other topics, then you can help each other learn how to grow and prosper as true professionals.

## Learning to Share

When you realize that while you may have a few “neat tricks” or what you would call “trade secrets,” the fact of the matter is they are probably not original, and if you were honest with yourself, they are probably adaptations of something else you saw during your career that you tweaked to fit your show. Please don't get me wrong; I am not saying that there are no creative DJs out there. I am simply saying that too many times DJs take it to the extreme and

don't realize that they hurt the business more than help themselves by their unwillingness to share something that could improve everyone.

Just as a side note, the one reason why I love going to NAME and Mobile Beat Conferences. When you are there, people don't walk around like Brinks Security thinking they have to safeguard all their “Super Duper, Guaranteed Success Secrets to the Mobile DJ Industry.” Instead, DJs are willing to share ideas and help one another get just that much better in their performance and professionalism. I hope by now you've sensed my sarcasm. It's just that it blows my mind how many times I see that “Top Secret” mentality get in the way of working together to improve the overall perception and respect of our profession.

## Getting Organized

Now let's skip beyond all that, and say that you have a group of DJs who all agree there needs to be a local association. How do you get one started and how do you keep it going? While I don't claim to be an expert, I would like to share the following with you that is based strictly on my experiences with the new North Florida Professional DJ association ([www.nfprodja.com](http://www.nfprodja.com)). I am happy to share with you the positives and the negatives; things that will help you move forward and hopefully things that will prevent you from stalling out. Here we go:

First and foremost you need to establish your leadership. This is a vital part of the success of your association. Starting an association is no different than starting a new business from the ground up. Most, if not all, of your members are going to either be full-time DJ company owners or part-time DJs with another full-time job. I say this to remind you that everyone is going to have a busy life and your leadership needs to be people who will make time for the association. Once you have established your leadership,

spell out complete responsibilities for each one in writing. Don't slack on this part; there is nothing worse than hearing, “I didn't know I was supposed to do that.” Do not expect that just one or two DJs are going to be able to handle everything that needs to be done. Delegate, delegate, delegate.

Next, hammer out a clear and concise mission statement or list of goals for the association. Know what you want to accomplish and know how you will accomplish it. This will vary of course, as time goes on and as the needs of the association and its membership changes. Once you have it, put it on paper, display it, and be proud of it.

One question that should come up is, “Do we affiliate ourselves with a national association or not?” There is not really a correct answer to this question. Generally, if you affiliate yourself with national associations, you do get their support and experience to draw from when needed. Many times, a national association can provide you with tools to help avoid pitfalls. The necessity to follow the specific rules and guidelines of a national association varies and is something you would have to find out about directly from them. To date, I have not seen any drawbacks to a national affiliation.

Like the national groups, it is also a good idea to write up “by-laws” for your local association. By-laws typically establish the guidelines of the association and can be used as a written reference when dealing with any problems or discrepancies. The by-laws are typically collectively written by your leadership staff and modified when necessary. They do not have to be drawn out and full of legal mumbo-jumbo. They just need to make sense.

Now, where are you going to meet? To be honest, this can be the most difficult decision to make. Best case scenario, you'll be able to hold your meeting at either a member's location or





a fairly centralized venue in your community. Most of the time, you can find a venue that will allow you to meet for little or no cost. You may want to offer a trade of some kind to defray the cost. I have found it far more effective to hold meetings in the same location each time, rather than move from location to location. This way, DJs will (hopefully) always know where the meetings will be held, thus eliminating one excuse for members to not show up. While this works for us, you'll have to determine the method that works best for your area.

and/or meeting dues. As I mentioned before, the association is like a business and therefore will have operation costs. The trick is figuring out what to charge and how to make it fair so that you will not scare off prospective DJs.

When figuring your operating budget—oh no, did I say “budget?”—things to keep in mind are expenses for the venue, if any, food and beverage, advertising and marketing, and possible legal issues. You will also want to set aside funds to occasionally bring in guest speakers that may require fees for appearance or

brochures, ads, mail outs, etc.) and Web sites; the effects of music at different volumes, discussed by an audiologist; a chiropractor's perspective on the effects of lugging around heavy gear rigs every weekend; and my favorite: “Bridging the Gaps.” BTG is a series of no-holds-barred panel discussions with various event vendors that provide opportunities to resolve problem areas and to better understand each other's responsibilities to clients. I would highly encourage you to try this idea in your area as well.

## DJs want something they can put their hands on and relate to—something “in their own back yard.”

Decide how often you are going to meet. The NFPDJA meets monthly, with the exception of June and December when we participate in a combined meeting with many of the other local associations. You may find that meeting every other month is easier in the beginning. Plan your meetings in advance; have an agenda. Keep things professional yet fun. A key feature of many meetings might be a guest speaker. Some ideas on presenting one are included at right.

### Money Matters

Let's assume that you have already taken the above steps. Next comes a very important decision: “Do we charge a membership fee or not?” I am not going to beat around the bush with this one. I am absolutely, 100%, in favor of having some kind of charge for membership

travel, etc. You can offset some of your expenses through sponsorships or as mentioned above, finding a free meeting venue, and bartering.

### Let's Welcome Our Guest...

Think outside of the box and bring in guest speakers that will offer information and motivation tailored to your group's needs—not just product vendors with the latest, greatest gear to show. Product vendors are an important part of what we do, but it is as equally important that you have guest speakers that will help improve your professionalism beyond which CD will track a song the fastest or which hard drive can hold the most MP3s.

Some very interesting topics that have been or will be discussed at our meetings include: marketing (including business cards,

### Calling All Entertainers

Finally, you will need to create awareness in two areas. The first would obviously be among local DJs. Call all of them in the phone book. Call all the local clubs and find out who their DJs are. Do online searches for local e-mail addresses and do an e-mail blitz. In other words, actively pursue any and all local DJs.

You can also run ads in local event (wedding, bar mitzvah, etc.) publications. Many publications will allow associations to run free ads. I would also recommend that you do several membership drives during the year.

The other area of awareness is your community. Search for opportunities to speak at bridal shows or any other events that will allow you the opportunity to get the message out about the benefits of the association.

This all probably seems like a lot of work... and it is. However, if you stick to it, you will be able to create an association you can be proud of—one that will plant seeds of “professionalism” and will, in turn, cause the industry to grow into the powerful, well-respected profession we all want it to be. ■





# SAYING *it* WITH SONG

Be aware of your potential message before you press play

By Larry Williams

**S**ome of the most lasting memories we will leave with our audiences come from the actual musical selections we play during our performances. Music programming is an incredibly important component of our profession as DJs. If done correctly, it can leave a lasting, positive impression with nearly every audience member. However, if done irresponsibly, it can create a negative impression that can be very detrimental to you, your business and our industry.

## Harmonious Decision Making

What we say through song is every bit as important as what we say on the microphone. For many years, lyrically suggestive songs have posed a challenge for DJs. There are, of course, the obvious newer selections whose sexually explicit content and innuendoes pose the greatest dilemma for us as music programmers. However, controversial content in pop music has been around since long before most of us were born. The real question is, "What is our responsibility?" as it pertains to presenting questionable musical material. Are we responsible to the artists, the audience, the client, or to ourselves?

### ■ Responsible to the Artist

Many mobile entertainers take the approach that if a major record company releases a selection from an artist, and the radio plays this artist, then it is universally acceptable to play the selection regardless of our interpretation of its content. Like radio, we are simply the medium in which the end user hears the selection. This viewpoint

washes our hands of any responsibility for the content of potentially inappropriate songs, placing it squarely upon the artist and record label.

■ **Responsible to the Audience** Some in our business believe we are responsible only to our audience. We play the dance music they want to hear! If we go into a dance situation where we become the "hall monitors" of content, we run the risk of not being asked

**Let's step away from our own observations and take a look at how the public might view our performance.**

back to perform because we are perceived as not being responsive to the needs or desires of our audience. This viewpoint again relieves our responsibility for questionable song selections.

■ **Responsible to the Customer** Historically, there has been a very large contingent of DJs who believe the paying customer is ultimately the only one who may give permissible authority for the choice of musical selections presented at his or her event. After all, as DJs we are hired specifically to perform a job to the exacting specifications prescribed by the paying client. For many, anything short of this can be perceived as not doing our job!

### ■ Responsible to Ourselves

It is not uncommon for today's DJs to take it upon themselves to use their own judgment regarding musical content. Often this can be on a case-by-case basis. Every performance, situation and audience is different! To be discretionary in our musical programming can help entertainers project an extremely conscientious quality to their onlookers.

## Audience POV

Now, let's step away from our own observations and take a look at how the public might view our performance. If you have ever attended a concert or a play, chances are you have an opinion or critique regarding the performance. Does your opinion matter? Is your perception important? By positioning yourself as a spectator, you can see that an opinion regarding the content of the performance can be directly attributable to the actor or musician who is

delivering the message. As DJs we are often considered to be a stage performer who is delivering the musical message. As is the case with radio and television, the public will often hold the medium—in this case, the DJ—responsible for the "airing" of music that they consider to be in bad taste.

The material we choose to showcase is vitally important to our businesses and our industry. When we choose the "don't shoot the messenger" approach, we are in essence saying that we only push buttons! If we want to receive credit for all of the great moments of music programming, we must also take responsibility for all of the other moments where lapses in judgment have occurred. Once we abandon the responsibility of using good judgment, we then become button pushers. And you can be assured that when we become simply button pushers, we will "push the buttons" of many audience members in a negative fashion. ■

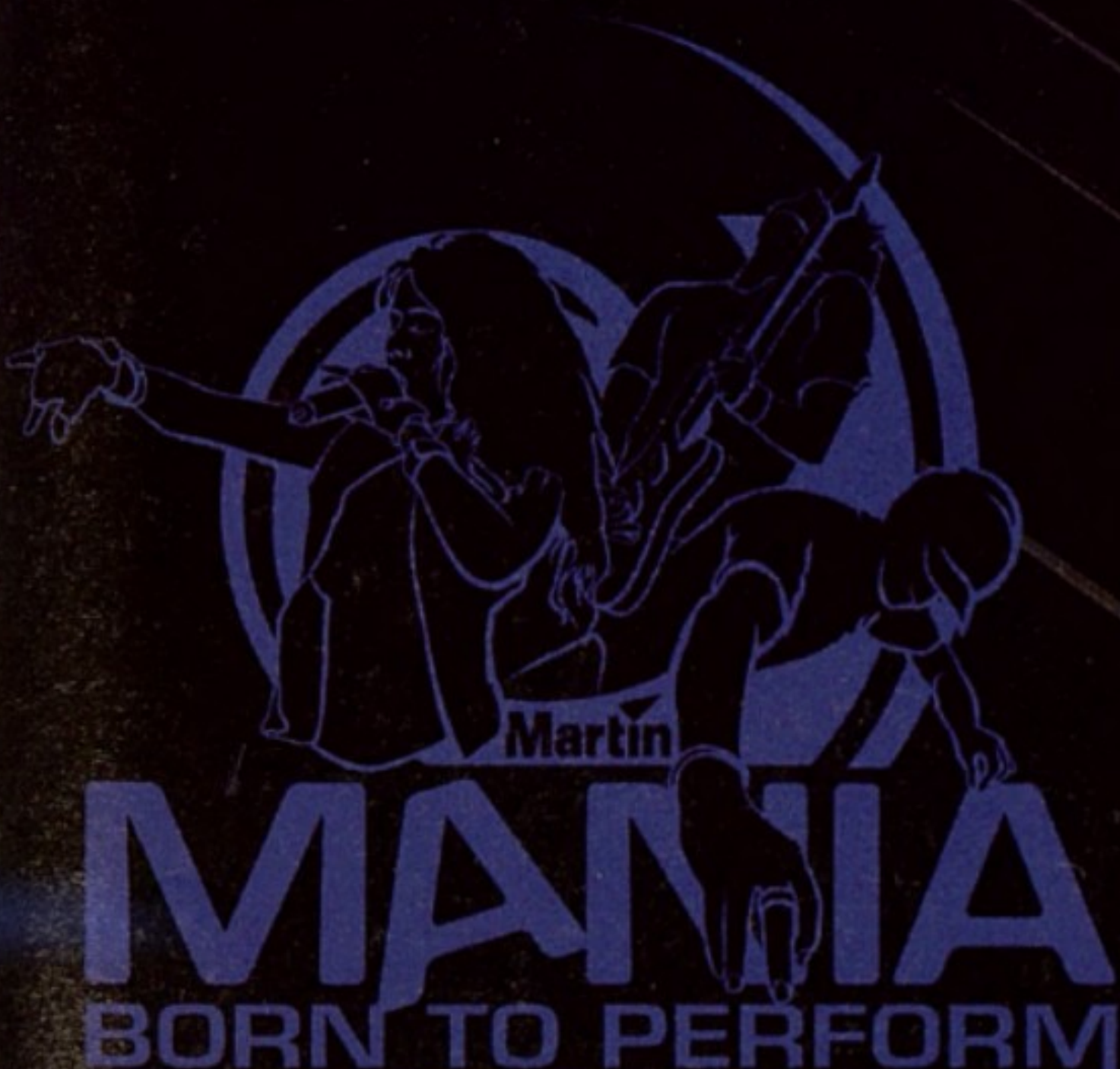
*Since 1990, Larry Williams has owned The Reno Tahoe DJ Company. He is a member of the American Disc Jockey Association and has served four years as president of the Nevada Disc Jockey Association.*



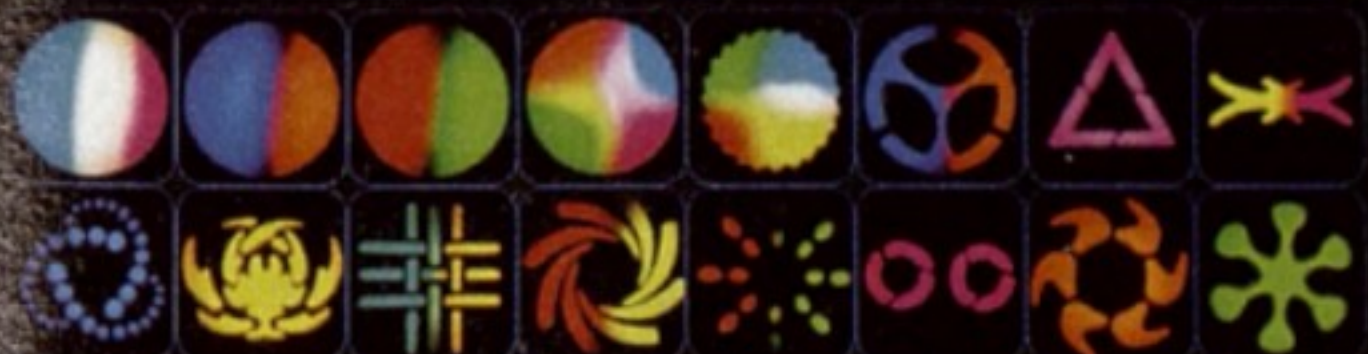
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# To Play or Not to Play

By Tony Alonso

## Dealing with the content challenge: what's appropriate and what's not?

**E**very time we set up our systems for an event we are faced with a decision. At each gig, we have to weigh the pros and cons of the selections that we will present to our clients and their guests. When all is said and done, it comes down to this: to play—or not to play?

### Judgment Calls

Whether you are getting teenagers pumped up at a school dance, coordinating a power set for a corporate function, or pushing the emotional play button at a wedding, you have to decide what songs will have the greatest impact to allow your guests to have the most fun. With mainstream music turning more provocative and violent than ever before, it is growing harder and harder for a professional disc jockey to find music that is simultaneously appropriate for adult chaperones (parents and teachers) and students, bosses and employees, and let us not forget the grandparents and the wedding couple.

Censorship is nothing new to the American musical society. When jazz and blues first appeared, conflicts over content were born. Count Basie and Duke Ellington were early jazz pioneers whose music was referred to as "jungle" and "devil's music." In the early '50s, Billie Holiday's "Love For Sale" was banned from radio stations across the country for its prostitution theme. In the '60s, Texas radio stations banned Bob Dylan, citing that it was too difficult to understand his lyrics. Station management feared his songs contained offensive messages. Twenty years ago, Tipper Gore bought a Prince album for her 11-year-old daughter and was astonished at the explicit lyrics she heard emanating from the stereo speakers. That incident prompted Gore, wife of then-Senator Al Gore, to go before Congress urging the inclusion of warning labels for records marketed to children. For all you younger DJs, this is why we see those explicit lyrics labels on the albums to this day.

### Tools for the Trenches

When it comes to performing for school or young teen events, the musical and video content are concerns for most faculty members and parents. The majority of students want to be "cool" and listen to what is most current on the radio, which we all know is not exactly what those faculty members and parents think is most appropriate for their children to be listening to. Each decade, music styles change and what was once popular is now "old school." This decade is the decade of urban music, filled with sex, violence, and the all-important "bling-bling."

Willie Lugo, of Lugo Entertainment in Orlando, explains to his clients, "I will not play anything that I would not let my kids listen to or watch." However, what Lugo would find appropriate for his children may be

different from what other parents believe to be appropriate for their own children. Some teenagers are allowed to listen to the works of Marilyn Manson, while other parents would prefer their children to listen to music with a more positive vibe. This is where music subscription providers like TM Century, Promo Only, and ERG step in to provide the mobile entertainer with content warnings to assist in our mission to satisfy our clients' wants and desires.

Chuck Barrett, executive producer for Promo Only, explains how his company assigns their content warning labels. "When I look at a video, I ask myself, is this something I would be okay letting a six-year-old watch or listen to? If not, an eye [icon] or an ear [icon] is placed on the CD or DVD cover, next to the song." Victor Alicea, Product Manager, adds, "It [the placement of the eye and ear icons] is not only based on sexual content, but also on violence and drug references. There could be a song or a video that is completely free of sexual content, but has violence or drug references that still receive the preview symbols."

Pete Werner, Promo Only's executive program director, states, "Our job is not to be censors but to provide our subscribers with knowledge about the content." Just because there is a preview symbol does not mean the song cannot or should not be played, but that the DJ/VJ should listen to or watch the song and make the decision whether or not it will meet the client's wishes. Basically, there are no "four-bikini" or "four-Bacardi" formulas that automatically get a song labeled.

### Positive Spins

With so many segments of music mocking FCC regulations, there are certain artists that are testing out the opposite end of the market, with great success. Just recently, the Christian group Mercy Me crossed over to the secular world with their hit, "I Can Only Imagine." R. Kelly, who has continued to produce music from one extreme to another, has released the song "U Saved Me." Mase has returned with an album full of positive lyrics and a guest appearance by positive rock outfit, Switchfoot. Others who've recently joined the new movement towards positive hits include Twista and Faith Evans with "Hope," and hip-hop violinist Miri Ben-Ari on "Sunshine to the Rain," also featuring Scarface and Anthony Hamilton. At this writing, another Christian chart-topper, "Take You Back," by Jeremy Camp, seems poised for crossover success.

### Ending on a Personal Note

It is only a matter of time before more artists join the revolution and turn away from the played-out content that we can only hear so many times with a different beat. If the only way a label can sell records is by providing a shock value, then what talent is in that? I look forward to the day that music once again can be played on the radio without dead air to cover an

obscurity every few beats. I look forward to the time that I can play a Top 40 hit without having to make a judgment call because of sexual, violent, or explicit drug content. Then I won't have to consult my "100 Ways to Tell a Guest No" handbook when someone comes up to request a song. ■

## Top 10 Recent Positive Hits

- 1  
**Take You Back, Jeremy Camp**
- 2  
**This Is Your Life, Switchfoot**
- 3  
**Sunshine to the Rain, Miri Ben-ari**
- 4  
**Hope, Twista Ft. Faith Evans**
- 5  
**Not That Kinda Girl, Jojo**
- 6  
**Homesick, Mercy Me**
- 7  
**More, Mathew West**
- 8  
**Heaven, Los Lonely Boys**
- 9  
**Breath, Stretch, Shake, Mase**
- 10  
**Stuck, Stacie Orrico**

List is based on the author's playback records, Billboard charts, promo only charts, z88.3 (Positive radio, orlando, fl), recent WOW CDs (Christian Hit Compilations), and input from randomly selected DJs.





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# mobile DJ meets iPod

Taking the popular miniature jukebox out for a serious spin

By Mark Johnson



**A**s mobile entertainers, we typically have tremendous amounts of music, both in our portable collections, as well as our permanent libraries, which we maintain at home or office. The availability of this vast amount of music has perhaps kept many of us from obtaining an Apple iPod or other portable MP3 playing device for our own enjoyment, as they cater more to those people who are trying to quickly acquire a personal music library without the bother of a large physical collection of CDs or vinyl.

In fact, we are so full of music that we may not desire to pipe music into our ears 24/7, as so many iPod users seem to enjoy doing. I, for one, do not like walking around with headphones or earbuds in place and I certainly don't like driving with them either. I tend to enjoy the randomness of various radio stations instead of the predictability of a CD or tape.

I don't even have a large collection of MP3s either ripped or downloaded for the same reasons. I enjoy music very much and have a huge record and CD collection. I just don't need

to program my own personal music as much as others do. It's sort of like the mailman going for a walk on his day off.

I have learned a lot talking to owners of iPods. To them, the iPod is a great salvation, in that they have avoided the bother of record stores and the endless search for their music. The attitude is, rip the CDs you already have (if anything) and download everything else. It is far more powerful than any earlier Walkman could have been.

#### Absorbed by the Pod

I had never had any need to own either an iPod (or a Walkman, for that matter)—until a recent opportunity came up. An associate wished to upgrade to the latest model and sold me his iPod G3 (5,000 songs, 20 GB) for a great price. As I started to learn more about this device, its features and limitations, I saw a great potential for us mobile entertainers.

Using MusicMatch or iTunes, I transferred roughly 500 standard mobile DJ favorites from my main collection into the iPod. Recently, I was able to incorporate the little gadget into a gig. I was performing for a bowling banquet that didn't need a lot of energy or announcements. A guest requested a Bruce Springsteen song that I recalled being in my iPod. As an experiment, I hooked it to my mixer using a stereo mini to RCA

patch cable. I cued Bruce and let it play as the next song. As expected, the fidelity was there and it was not noticeably different than a CD that I would have normally played.

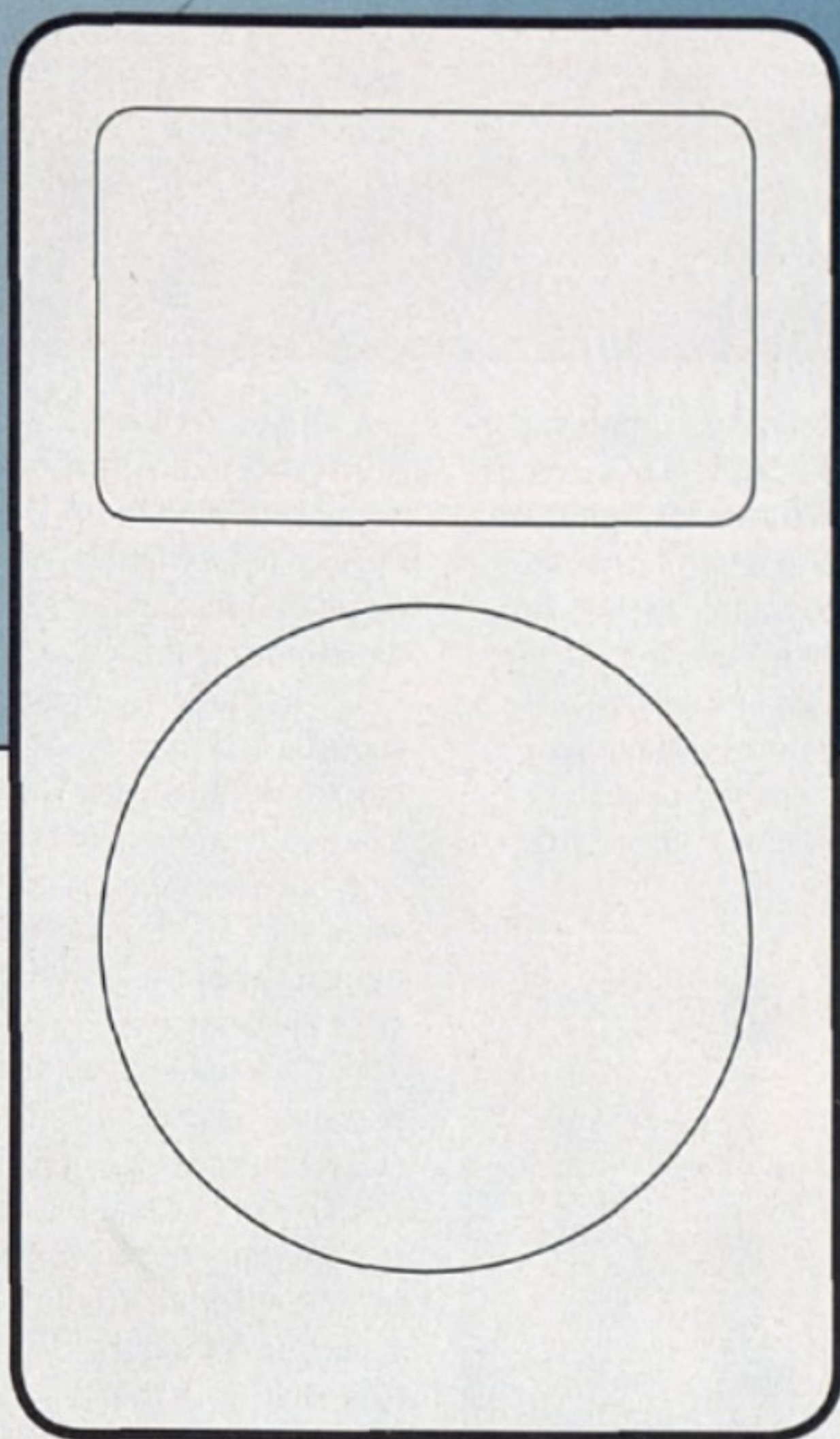
I noted that I could locate (but not preview) the next song on the iPod while the current song was playing. Being careful to not press the Play button early, I actually played a few songs in a row directly from my iPod. By timing it properly, the inter-song gap was not that noticeable, especially if I was talking over the "segue."

Clearly this is not an \$800 professional MP3 mixing program with incredible programming diversity, multiple segue styles, drop-ins, and all the other high-tech features. But I didn't have to spend weeks or months preparing it either. I also didn't have to invest in a separate laptop or other computer system with a monitor and all the other parts. Essentially, the iPod was just a backup system should both of my CD players fail at the same time. (I use two separate CD units instead of a dual unit.)

#### Back That Thing Up

Sure, there are many mobile DJs who use these professional MP3 programs as their primary music sources for their regular bookings. Also, many DJs who may presently use CDs or vinyl may have an MP3 system as a backup or a second system to handle additional bookings.





**I would never intend to show up with only a single iPod to perform for a four-hour DJ event. But I now bring my iPod to every event, knowing that if the worse happens to my CDs or CD players, the event will continue.**

Both of these situations require the purchase of an additional computer and a professional MP3 program that provides a complete DJ environment.

I would never intend to show up with only a single iPod to perform for a four-hour DJ event. But I now bring my iPod to every event, knowing that if the worse happens to my CDs or CD players, the event will continue. It does have its limitations as a party saver, though. Here are few tips I have to offer after my experience with the little white box:

Be very careful to not play the next song while the current one is playing. In other words, don't treat the iPod as you would as an individual listener. One of the advantages of iPod, when you're normally playing for an audience of one—yourself—is that if you don't want to hear what's playing, you can change it. That's an obvious no-no for mobile DJs.

The volume coming out could be higher than a mixer's line input would want, causing distortion. Thus, keep the volume of the iPod around 50% or less.

Unless you get good at managing the play lists, you'll be searching alphabetically through all of the artists and songs instead of just focusing on the party favorites. While not that difficult, it does take time and will keep you busy for that three-minute gap between songs.

Be careful with the mini jack—it can easily come out of the iPod when you're playing it.

It's also a good idea to use the iPod power supply instead of its battery. If you're using the iPod as a backup device, you don't need another equipment failure at your event.

Be aware of some aspects of iPod playback that are not conducive to DJing. If there is only one song for an artist, and you're in Artist or Album mode, it will play when you browse to view all the songs. If there's more than one song for an artist, you will see them and none will play until you choose one. If there's only one, choosing to view the songs from the album display will play that single song immediately. To prevent this, always be in Songs mode and find your selections alphabetically.

#### **Hitting the Road**

Since that bowling banquet, I've had two other occasions to use my iPod and perhaps inspire a future use for other mobile DJs. Both of these occasions—an outside hockey tournament and a March of Dimes Walk-a-thon—fall into the charity category where you aren't expected to be the center of attention, rather just to provide announcements and nice background music.

Instead of dragging my two-CD system, mixing console and my CD collection to these events, I decided to use a small powered

microphone mixer and some PA speakers. Considering that the hockey tournament was 85 percent silence during the game with 5 percent music during the whistles and 10 percent during the halftimes and between games, I was able to provide appropriate "jock jams" music for this event, without the usual bother of the complete DJ system.

The walkathon was 100 percent music and announcements. Nobody noticed the 1–2 seconds of silence between songs.

#### **Can You Spare a Pod?**

In essence, an iPod is a complete, single playback system, sort of like a single CD player with an internal collection of 3,000 to 5,000 songs. In an experiment, I may consider using two iPods with the same powered mixer to see how difficult it would be to build a DJ system based on these two devices. Personally, I have not bought into the contemporary concept of the computer-based DJ system as, being in the computer business Monday through Friday, I know the potential for problems that exist with any computer. Thus, having two identically loaded iPods instead of my CD players and CD collection may be the best of both worlds. Even if one iPod fails, the show can still continue on the other iPod.

In the big picture, an iPod loaded with the best 500 songs (heavily influenced by the Mobile Beat Top 200) will allow you to limp through the remainder of a party should the situation arise. You don't have to spend the \$400 or more for the latest G4 iPod. (You can find the G3 and the G2 versions on eBay for \$200 or less.) As a spare tire, you don't need the enhanced graphics of a new G4 or even the 20 GB capacity of the G3. A G2, for around \$100, with 10 GB (2,500 songs) should be more than adequate for a DJ's intended purpose. ■





## Court Rules on File Sharing

The Supreme Court issued a long-awaited decision in the MGM versus Grokster file sharing case in June. It states that P2P (peer-to-peer) software manufacturers can be held liable for the infringing activities of people who use their software. This decision relies on a new theory of copyright liability that measures whether manufacturers created their wares with the "intent" of inducing consumers to infringe.

"Today the Supreme Court has unleashed a new era of legal uncertainty on America's innovators," said Fred von Lohmann, senior intellectual property attorney for the Electronic Frontier Foundation (EFF) a leading proponent of open Internet development. "The newly announced inducement theory of copyright liability will fuel a new generation of entertainment industry lawsuits against technology companies. Perhaps more importantly, the threat of legal costs may lead technology companies to modify their products to please Hollywood instead of consumers."

MGM v. Grokster was brought by 28 of the world's largest entertainment companies against the makers of the Morpheus, Grokster, and KaZaA file-sharing software products in 2001. The entertainment companies hoped to obtain a legal precedent that would hold all technology makers responsible for the infringements committed by the users of their products. The EFF, along with StreamCast counsel Matt Neco and Charles Baker of Porter and Hedges, defended StreamCast Networks, the company behind the Morpheus file-sharing software.

The entertainment companies lost their case in District Court, then lost again on appeal to the Ninth Circuit Court of Appeals. The lower court rulings were based on the Supreme Court's landmark decision in the 1984 Sony Betamax case, which determined that Sony was not liable for copyright violations by users of the Betamax VCR.

In response to the U.S. Supreme Court's ruling the Recording Industry Association of America (RIAA) issued the following statement from Chairman and CEO Mitch Bainwol: "With this unanimous decision, the Supreme Court has addressed a significant threat to the U.S. economy and moved to protect the livelihoods of

the more than 11 million Americans employed by the copyright industries. The Supreme Court has helped to power the digital future for legitimate online businesses—including legal file sharing networks—by holding accountable those who promote and profit from theft. This decision lays the groundwork for the dawn of a new day: an opportunity that will bring the entertainment and technology communities even closer together, with music fans reaping the rewards."



## Sun Studio's Still Got It

The name brings to mind images of a guitar-toting Elvis, a piano-banging Jerry Lee Lewis or even a blues-crooning B. B. King. But the tiny two-room studio just outside of downtown Memphis, Tennessee, isn't just a stop on an Elvis tour—the studio that introduced the world to rock and roll continues to record musicians daily, from some of the world's top musical acts to up-and-comers dreaming of hearing their songs on the radio. From yesterday's legends to today's superstars, such as U2, Better than Ezra, and Maroon 5, musicians have always been drawn to Sun Studios.

Just what is it that makes this unassuming building a shrine worthy of pilgrimages from all over the world? "Music," answers John Schorr, president and general manager of Sun Studio. "Music is a continuous metamorphosis of what came before it. It's always everything that existed before, fused together in a new direction. 706 Union Avenue is ground zero—it's where that fusion, that music, started."

And once it started, it never stopped. From the day in 1950 when DJ Sam Phillips opened Memphis Recording Services in a former radiator repair shop on Union Avenue, to the morning when an 18-year-old Elvis Presley stopped in to record a song for his mama, to today, when artists come from around the world to capture a little bit of the Sun magic, Sun Studios has stood for one thing and one thing only: music.

"Discovering new artists, giving an opportunity for struggling musicians to record—that's the heartbeat of this industry," said Schorr. "That's why we let people record here for very reasonable prices—it's about the music, and we want to entice as many people as we can to come and record."

It doesn't seem that musicians require too much enticing. "Artists have told me that being in the recording room, they get chill bumps from feeling the godfathers of rock and roll looking down on them," said Tommy Davis, promotions director for Memphis radio station 94.1 The Buzz.

The station's Sun Sessions, a series of acoustic sets from musicians such as Lifehouse, Ingram Hill and Sister Hazel performed in front of a live audience at Sun Studio, have been popular with both artists and fans since they began two years ago. So popular, in fact, that the station is thinking about selling a compilation CD/DVD of all of the sessions.

"Our sessions mark the first time that an audience has been allowed inside Sun Studio and it makes for an intimate, unique experience," said Davis. "The magnitude of the location makes this anything but a cookie-cutter performance."

The historic studio functions as a tourist attraction during the day, with tours taking place every half hour that tell the story of Sun Studio from its humble beginnings through its rock and roll heyday, to its eventual 25-year dormancy and finally to its resurrection as the museum and working studio it is today.

The inherent motto of Sun Studios—"We record anything, anywhere, anytime"—hasn't changed since Sam Phillips first opened the doors to Memphis Recording Services, and that's just fine with Schorr. "Rock, rap, country, gospel, rockabilly, spoken word, whatever. If it's good, we'll listen."



## Easily Monitoring Your Mic

Here's a handy way to improve upon the design of the mic holders on your karaoke monitor stands. Just trim a piece of 1" x 2" lumber, paint it black, and attach it to the front edge, or under the front edge of the monitor shelf. Drill a couple of small starter holes in the piece, and attach a pair of lawn tool hooks from your hardware store. Put a two-or three-inch piece of Velcro loop above the hooks to cushion the microphones against the stand. You'll have mic hooks that look better and work better than the ones the manufacturers have come up with. —Submitted by Paul Widlund, BDJ's DJs and Karaoke, Traverse City, Michigan ■



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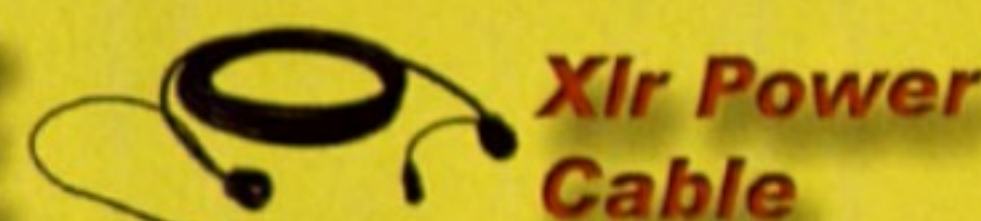
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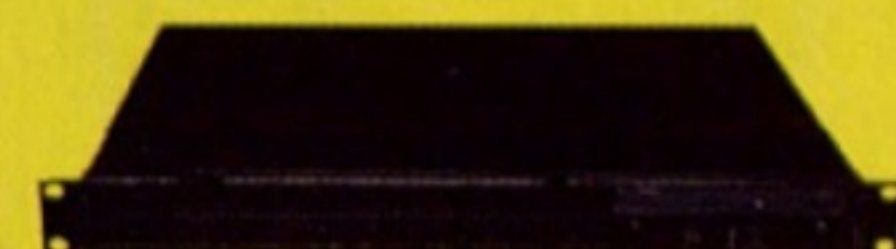
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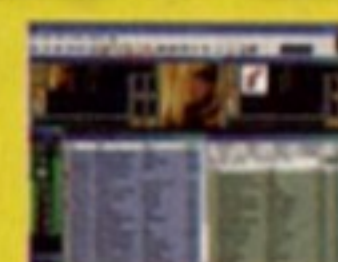
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Ken Cosco, perpetual Allstars host and fearless leader of Touch of Class DJs in Boston gets the crowd involved in a new group dance. Imagine that: learning *while* you party!



Dance, dance, dance! DJs certainly know something about how to get down and get funky. Mobile Beat shows always provide ample opportunity for entertainers to let their hair down and be entertained.



Rick and Sue Hunt of Midnight Sky Entertainment Services, Salem, OH, drove in just for the day to take advantage of the great deals in the exhibit hall...and ended up the lucky winners of a Sensational Sound System valued at over \$5,000! "We are pretty new to the DJ business," they said. "We can't believe we just added a whole new system by winning! We never win anything...guess we can't say that anymore!"

# ILLUMINATING

MOBILE BEAT'S NIAGARA FALLS DJ SHOW GUSHES A TORRENT OF TIPS, T

**F**inding your way to the recent Mobile Beat DJ Show in Niagara Falls, NY (June 24-27), was as simple as following the constant stream of DJ vehicles down Niagara Falls Boulevard. Inside the conference center, attendees found themselves swimming in a wealth of information designed to help them become more confident performers and better business people.

Highlighting the three full days of seminars was a list of presenters representing a veritable who's who of industry experts: Ray Martinez, John Rozz, Jim Cerone, Dr. Drax, Matt Graumann, Rob Peters, Budd Kazz, and Mr. Lucky himself, Jim Johnson. While most of the names are very familiar to attendees of Mobile Beat's Las Vegas shows, they were new to the more than 70 percent of Niagara Falls attendees who had not experienced a previous *Mobile Beat*-produced show.

Two days of exhibits gave the attendees ample opportunity to scour the floor for new technology and tradeshow bargains, while leaving time to take in a walk to the falls, to enjoy the hospitality over the bridge in Canada, or to try their luck at one of area's three casinos. Evening festivities included the popular DJ Allstar party and "Canada Night" at Rumours nightclub in Niagara Falls, Ontario. While the majority of attendees drove in from states in the Midwest and Northeast, Puerto Rico, California, Florida, and many other areas were also represented.

An extra-special thanks goes out to all the members of WNYMEA (Western New York Mobile Entertainers Alliance) for their audio/video expertise and their energetic support of the show! ■

Photos by Ray Martinez, Dan Walsh and Robert Lindquist.





# EXPERIENCE

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Hypnotist/magician/DJ Paul Harter breaks loose during his daring thumb-cuff escape. The tension in the room was overwhelming.



Fireworks paint the sky with vibrant colors over the Falls at night.



DJ legends Larry McKenzie (L) and John Rozz pause for a few moments of nostalgia.

Canada Night, Rumours Nightclub, Clifton Hill fun district; Ohio's DJ Toad, organizer of the event, spins some amazing video exhilaration.



Meet the Spin Sisters! ...And learn more about these motivated young entertainers in an upcoming issue of *Mobile Beat*.



In the seminars, as well as through informal networking, attendees get all the answers they need and share their own fresh ideas. Mobile Beat seminars are known as the best in the business!



Scooting across the floor at the DJ Allstars event—proving that even a plumber's helper and a plunger can function as entertainment tools.





# mobilemotivation



I love what I do and I want it to show in my performance, attitude, and business ethics.

**A**fter talking to David Hanscom about what goes on behind the scenes when a local association is born (see David's article on page 30) we wanted to find out a little more about this DJ's background and what makes him tick. Listen in as we get the inside story...

**Mobile Beat:** When and how did you get into the DJ profession?

David Hanscom: I have been in the entertainment business since 1989. I started DJing house parties and worked for A.F.R.T.S. (Armed Forces Radio and Television Services) during high school, while living in Bermuda. I also worked in a variety of entertainment fields including radio, television (music video show production), record company street teams, and concert/event promotion and management firms until 1998 when I moved to Jacksonville, FL and started Y? Entertainment, Inc with two simple goals: (1) Provide my customers with a stress-free, memorable atmosphere before and during their event; and (2) Provide a level of

professionalism and customer service that will set the standard to be measured by.

**MB:** What are some milestones of your career, so far?

DH: I earned the accreditation of "Endorsed Professional Entertainer" through N.A.M.E. (National Association of Mobile Entertainers) and am one of only two DJs in the State of Florida to earn the "E.P.E." accreditation. I would encourage all DJs to pursue opportunities for continued education and to always strive to be the "professional" mark by which the rest of the DJ industry is measured.

I am also the president of the N.F.P.D.J.A. (North Florida Professional DJ Association). I started the N.F.P.D.J.A. in 2004 with support from the staff of N.A.M.E. The association's goal is to provide opportunities for members to educate themselves and grow as true Professional Mobile Entertainers. [See "Making the Local Connection" on page 30 for a look at how this association was started.

**MB:** What are your primary markets?

DH: My primary markets are weddings, corporate events, and game shows. I also enjoy mitzvahs and holiday events.

**MB:** What do you think sets your service apart?

DH: What is unique about my service is that I care. I care about the customer, I care about the other professionals I work with, my staff, and, most important, the reputation of my company. I love what I do and I want it to show in my performance, attitude and business ethics.

**MB:** Tell us about your entertainment style...

DH: My style can best be described as "chameleon-like." I have learned to blend in with my environment. In the mobile DJ industry, as I am sure many know, every event has something unique about it. Unlike DJing in a club where you typically program your music in the same genre to probably the same crowd each week, mobile DJs have to expect anything. I have learned to know when to be assertive and when to stand back a bit and let the crowd set the tempo.

Another thing that may not be unique, but has been a tremendous help, has been my desire to know as much about as many genres of music, so that I know what will keep the event upbeat, fun, and memorable. I also have learned when to shut up. Too often, as DJs, we like to talk...I have taught myself that



sometimes less is more when it comes to that department.

**MB: What geographical area do you serve?**

DH: My company covers north and central Florida as well as south Georgia. I am, however, willing to travel to most anywhere for a chance to put a smile on a customer's face.

**MB: What equipment do you use?**

DH: Let's see...a Numark CD Mix II [combo CDP/mixer], PCDJ software, JBL Eon 15s [powered speakers], a Shure wireless handheld mic, a Samson Airline Headset mic, a multifixture light show, and Creative Imagineering's Game Show Mania (Face Off, GSS III).

To be honest, though, I wanted to answer this with "Two CD players and a microphone." I am not a "gear guy." I enjoy reliable equipment, but I firmly believe in the philosophy that you can have all the best DJ gear on the market and still not be a successful DJ, if you don't have the right attitude, business ethic, and understanding of music and event programming.

**MB: Any interesting anecdotes or unusual past events come to mind?**

DH: This could be another article in itself. I have

had so many memorable things happen in my time as a mobile DJ. To pick one out most recently, it would have to be when I (along with one of my partners, Gary) played for a Coca-Cola party on Super Bowl Sunday (this past year, when it was in Jacksonville) and about halfway through the event, Chris Rock came over to us and asked if he could DJ for a few minutes. Wow—how crazy is that? Also in attendance at the party were LeBron James, Evander Holyfield, and Adam Sandler. After the party Gary and I went over and watched a memorable Super Bowl at Alltel Stadium. I have also been fortunate to work with the Jacksonville Jaguars for six seasons and entertain literally thousands of football fans from all over, during the football season each week.

**MB: What are some of the ways you promote your business?**

DH: I advertise in several wedding publications, Jewish synagogue yearbooks, at trade shows, at wedding sites, and other places on the Internet. I also do some direct mailing with postcards. My children are darn good salespeople for my company as well! [Check out Y? Entertainment's Web presence at [www.yentertainmentdjs.com](http://www.yentertainmentdjs.com).]

**MB: What are some of your company's goals for the near future?**

DH: Well this has to be answered in two parts: First, as the owner of Y? Entertainment, my goals are to never stop finding ways to: improve on my service to my clients; train myself and my staff; and improve the quality of life for my family...Another goal is to develop services that I can provide abroad. I enjoy traveling and what better thing to do in life than see different parts of the world while providing/sharing a brief moment of happiness in people's lives.

Second, as the president of the North Florida Professional DJ Association, my goals are to educate the DJ community in the steps to improving quality of service, performance and professionalism. I also want to be a spokesperson for the DJ industry—to educate the public about the benefits that come from hiring an entertainment service provider who is willing to take the above-mentioned steps and continue to grow in them. Finally, I would also like to be the "go-to-guy" for DJs in other states and cities who want help in starting a local association that will thrive and make record-breaking improvements for themselves, their colleagues, and their clients. ■

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# DJ Spins to Win in Vegas

By David Kreiner

## DJ John Kamahele takes on the Strip's latest entertainment challenge

**L**as Vegas is like the Promised Land for DJs, with its high concentration of entertainment-seeking people and the establishments catering to them. DJ John Kamahele hit the jackpot recently when he was hired at the billion-dollar Wynn Las Vegas Hotel. John is a veteran DJ who has paid his dues: when the offer came, he was ready.

Honolulu, Hawaii, was training ground for Kamahele, whose career has spanned 20 years so far, and who is one of the most talented DJs the 50th state has ever produced. John began his DJ journey in 1985 at Masquerade, the number one nightclub in Hawaii at that time. Creative programming skills and exceptional crowd-reading ability helped him stand out and set the table for things to come.

Within a few years, John had sharpened his skills and went on to work for the Black Angus where he was exposed to the "corporate" environment and honed his skills as a versatile music programmer while serving as the entertainment director/DJ. After just one year with the Black Angus Company, John was recruited by the Bobby McGee's nightclub chain to serve in the same capacity. Bobby McGee's was a successful restaurant/nightclub operation, which consisted of 21 locations on the West Coast, with corporate offices in Arizona. It was here that his career really took off, as corporate training refined his music programming skills, and he learned the ins and outs of the entire operation.

### Zebra Style

He took a break from the club scene in 1990, to pursue two years of education at the University of Hawaii. While on this brief hiatus he not only worked at academics, but also took an interest in the music that was then hitting the East Coast. John was definitely influenced by the Latin house element of some of the music that was coming out of New York, especially what the Strictly Rhythm label was producing. By 1992 he was back in the game and by the next year had

worked his way into a music director/DJ position at the Blue Zebra, the nightclub that would lead the resurgence of nightlife in Hawaii. The Blue Zebra played host to about 5,000 guests each week and featured some of the top DJs in Hawaii at the time. The sound of the club had a lot to do with John's ability to fuse hip-hop, R&B, rap, reggae, and modern rock with different styles of house music while displaying definite Latin house overtones. John's refusal to give in to the total domination of hip-hop/rap encouraged several DJs from other nightclubs to come by the Blue Zebra just to get in sets of dance music that they couldn't play at their own venues. John put the Blue Zebra on the map with his uniquely tailored sound.

### Vegas Bound

In 1998, John spread his wings and ventured to the fast paced lifestyle of Las Vegas. He was recruited by one of the hottest clubs in Vegas at the time, The Beach. John's programming skills were second to none and he quickly secured not only a residency at The Beach, but was promoted to music director.

But that wasn't enough for the creative DJ. Interested in doing something unique, he wanted to secure a second residency at a club that was completely different. At the time, Vegas was getting hit hard with a progressive/UK hard house sound. DJ Jean was experiencing commercial success with "The Launch" and Alice DJ had a hit as well, with "Better Off Alone." John was again feeling the pull of house music. He achieved his goal by securing a second residency at club Ra (in the Luxor), while maintaining his residency at The Beach. Since then, John has opened up for such DJs as DJ Jean, Deep Dish, ATB, Harry "Choo Choo" Romero, Mike Rizzo, Razor & Guido, Jimmy Van M, DJ Skribble, and Jerry Bonham, just to name a few. Every Wednesday and Saturday night you could catch John at Ra, throwing down exciting sets of house music, featuring lots of vocal, tribal, and progressive overtones; then elegantly segueing into dance remixes of today's hottest hip-hop and alternative tracks, sprinkled with some old school flava. In addition, John was on the radio with two "live" mix shows. One show was broadcast from The Beach every Tuesday night,



featuring R&B, hip-hop, and rap. The other show was broadcast from Ra every Saturday night, consisting of progressive and tribal house music.



### Techno Savvy

John has also been a pioneer in DJ technology by being the first DJ to introduce Stanton's Final Scratch DJ software and Screenplay's "Nightlife" video system into the nightclub environment, as documented in a 2003 interview with Mobile Beat. He was also instrumental in exposing the soon-to-be-legendary Pioneer DVJ-X1 DVD player to the Vegas nightclub community by arranging its debut a few years ago with DJ Roonie G, as well as being one of the first DJs to own a pair of these advanced tabletop video turntables.

When it comes to music programming John is a chameleon—he can adjust to just about



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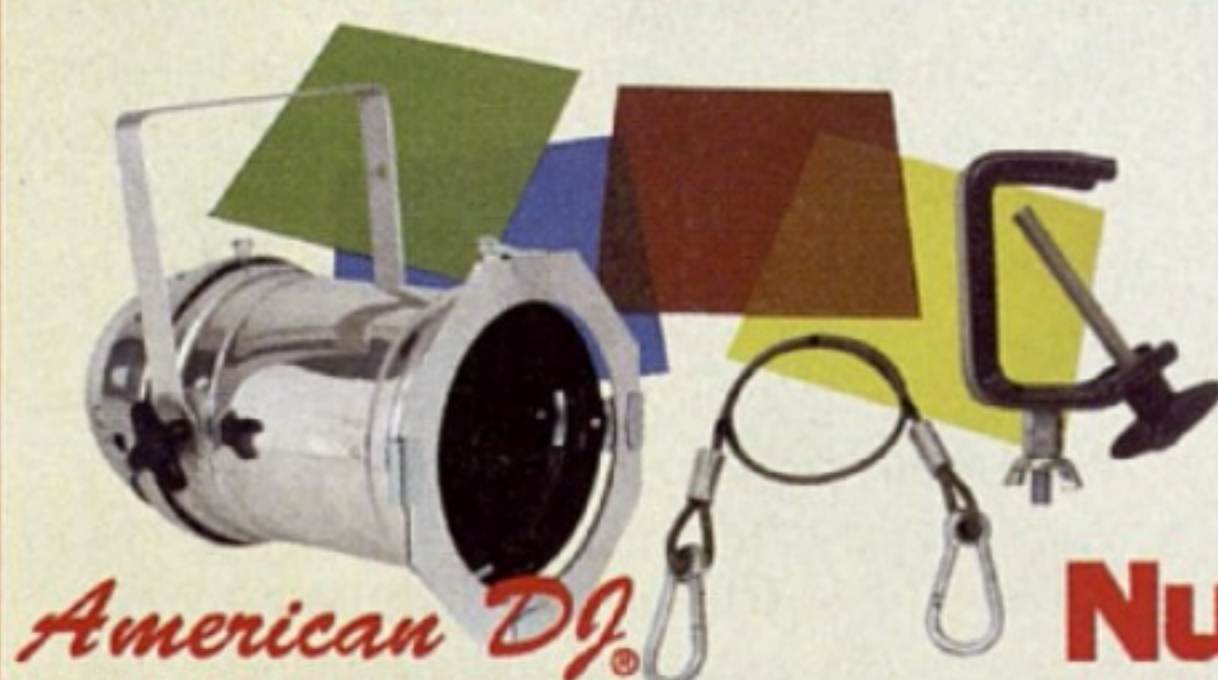
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any style of music. He maintained his dual-residency successfully over the last five years, proving him to be one of the most versatile DJs in Las Vegas. As further proof of this, he has been lured over to Wynn Las Vegas, real estate mogul Steve Wynn's hugely anticipated new hotel and casino, which opened on the Vegas strip last April. He is now serving as principal DJ for the property's two nightlife venues. We got to talk to John about this exciting entertainment venture.

**MB: Did your corporate background prepare you for this opportunity?**

JK: Yes, the training I received from my first corporate DJ position (Bobby McGees) really set a solid foundation for me; and since then, I've taken bits and pieces from every other opportunity and added it to my formula for success. I've been around a long time and I haven't seen anything that surprised me so far.

**MB: Did your DJ skills, your management skills, or both, get you in the door at Wynn?**

JK: I believe that it was a combination of both skills. I have a reputation for being responsible, cooperative, and flexible with music programming. I have a firm understanding about how the business works from pretty much all aspects. I started out 20 years ago as a bar porter and very quickly worked just about every position in the business.

**MB: How does your digital background with Final Scratch and DVD mixing apply to your new position?**

JK: The very first request I had when I was hired was for the purchase of a Serato [DJ software/hardware] system in each venue. In the very near future I plan on trying to get some sort of video system set up. We'll have to be patient for that one.

I still am using and will continue to use my Apple PowerBook for playing music, especially because I play in the main nightclub and the lounge on a regular basis. It beats carrying around CD books and records, and you can have such an extensive library at your fingertips.

**MB: Will you be in charge of hiring new DJ talent? Nightly promotions? Live bands?**

JK: We currently have three DJs. When I was hired initially, the company had had their sights set on hiring Janel Roland to play at Lure (the "ultra lounge"). Janel is an extremely talented DJ from Chicago and she plays a unique style of house grooves that are original to the Las Vegas market. I was able to hire the third DJ who goes by the name DJ Toma Turner. Toma is another exceptional talent, and like myself, he's from Hawaii. I'm sure I'll play a large role in hiring new talent down the road but for now

we'll have to wait and see. In regards to nightly promotions and bands, etc., I leave that up to the entertainment and marketing department. They did a nice job booking Mary J. Blige and the Wallflowers for our grand opening...

**MB: Were you part of the decision making team for the lighting and sound systems for all the clubs?**

JK: In the beginning, no—the venues were pretty much already built. However, I'm in the process of having a few things changed to make them more DJ-friendly and give both venues more of a "club" sound. The top executives at Wynn Las Vegas were very receptive to my input and with the help of the people right above me, we've been able to go ahead with some really neat improvements.

**MB: How will you format the music for the new clubs?**



**I've learned to always be flexible and be able to adapt to whatever is going on at the time...it's just like reading a dance floor—you just adjust to what's in front of you.**

JK: Right now we are going with a program consisting of R&B, hip-hop, rap, and house music. We aren't trying to push the "new music" envelope. Our focus at both venues is to ensure that our guests have a good time, and I'll even try and get in as many requests as possible, within reason of course. The three main things for me to focus on are Sales, Sales, Sales!

**MB: Do you ever have contact with Steve Wynn?**

JK: At this point I have not had direct contact with Mr. Wynn. However, I look forward to being able to get to that point sometime soon. Mr. Wynn has made several appearances at our preshift meetings. He's a great speaker and he really takes the time to listen to his employees. He's always looking for ways to make our jobs better.

**MB: Is this a pressure situation?**

JK: Not at all. I've been doing this for 20 years and fortunately it all comes pretty easy to me. I've learned to always be flexible and be able to adapt to whatever is going on at the time. There are many times when things have to change but it's just like reading a dance floor: you just adjust to what's in front of you.

**MB: Do you meet weekly or daily with hotel or F&B staff?**

JK: The management team, myself included, meets with the F&B executives on a weekly basis. It's great to participate as the voice for the DJs in these forums, so that I can voice any problems or concerns as well as share the great things that are happening within our group. The upper management at Wynn are awesome people and very cooperative with the nightclub division.

**MB: Are you trying to attract locals as well as tourists?**

JK: Definitely both markets. We are trying to create a fun environment for locals and tourists alike. We are so tourist-driven here in Vegas that it's important for us to entertain them at the highest level. At the same time, we provide a night at each venue where we cater more toward the industry people and locals.

**MB: How do the Wynn clubs compare with other hotel clubs?**

JK: Right now I'd say that the closest comparisons would be in music. Popular music is infectious throughout most Vegas clubs, so there's a handful of songs that you'll hear in just about every club. The main difference I'd have to point out right away would be the fact that we have an extremely amazing focus on keeping the club looking good. From day one the staff has been painting and touching up things and keeping the furniture looking like the day we opened.

**MB: Will you continue your other nights at Ra and The Beach?**

JK: I left The Beach and Ra to pursue this new opportunity, and at this point, I have my hands full so I don't anticipate being anywhere else.

**MB: What is in the future for you?**

JK: Right now I'm not too sure what lies ahead... but that's what makes it exciting! I'm going to enjoy this moment and have fun with the challenges that are ahead of me and we'll just have to wait and see! ■



# Words Of Wisdom...

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— Charlie Wilson, At Your Service DJs

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— Mike Early, Mike Early's Pro Sound

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— Dave Owen, AP Digital

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— Greg Powers, Greg Powers Entertainment

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— James Brown, JAB Productions

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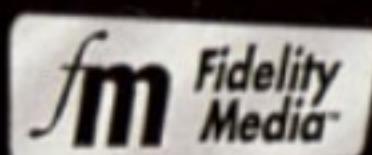
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# Making a Case for The Future of Music

**A**fter the Supreme Court's decision on the *MGM v. Grokster* case, David Kusek, co-author of *The Future of Music: Manifesto for the Digital Music Revolution*, co-developer of MIDI, and Vice President of Berklee Media at Berklee College of Music, had this to say about the ruling:

"For the industry, the best news about the Supreme Court ruling is that both music and technology companies can move forward with a clearer understanding of what the rules are. It is time to get to work. There is a fantastic opportunity for all parties to come to the table and establish some standards and bang out a digital music license that embraces the new technologies and allows the legitimate market to grow. If the music companies continue with their strategy of scorched earth litigation and refusing to work with the P2P companies, they will miss the chance to negotiate a forward looking license, without congressional intervention.

"While the music companies may feel that they won a tremendous victory, the reality is that their customers are turning away in droves. The day after the decision there were more than 5 million people online trading files. If the music companies do not provide an authorized way for people to get music the way they want to, music fans will simply continue to get the music for free. People need to realize the immense monetary and political power of the entertainment industry and fight back against inflated prices, limited distribution and being told what they can and can't do with their music. As a music consumer you should demand that the music industry stop suing their own customers and come to the table and negotiate a digital license for music that embraces the new realities of the digital marketplace."

In their new book, *The Future of Music: Manifesto for the Digital Music Revolution*, David Kusek and Gerd Leonhard explore where the music industry is headed. Seven hundred million people are getting their music from the Web. More than ten million people own iPods. Twenty million folks have already downloaded ringtones onto their cell phones. All these factors are affecting the way music is heard, distributed, and sold. The entire industry has been turned upside down.

According to Kusek and Leonhard, musicians, fans, and music executives are at the threshold of a brave new world in which music will flow like water, musicians will have new ways to launch lucrative careers, and fans will have multiple options for obtaining music.



David Kusek is a musician who has been inventing the future of music for the past twenty-five years. He co-invented the electronic drums, which helped ignite the disco era, and founded the first music software company, Passport Designs, which made it possible for musicians to record and produce music at home. He co-developed the Musical Instrument Digital Interface (MIDI) standard

he also provides strategic consulting and advisory services to companies and individuals involved in the music and entertainment industries.

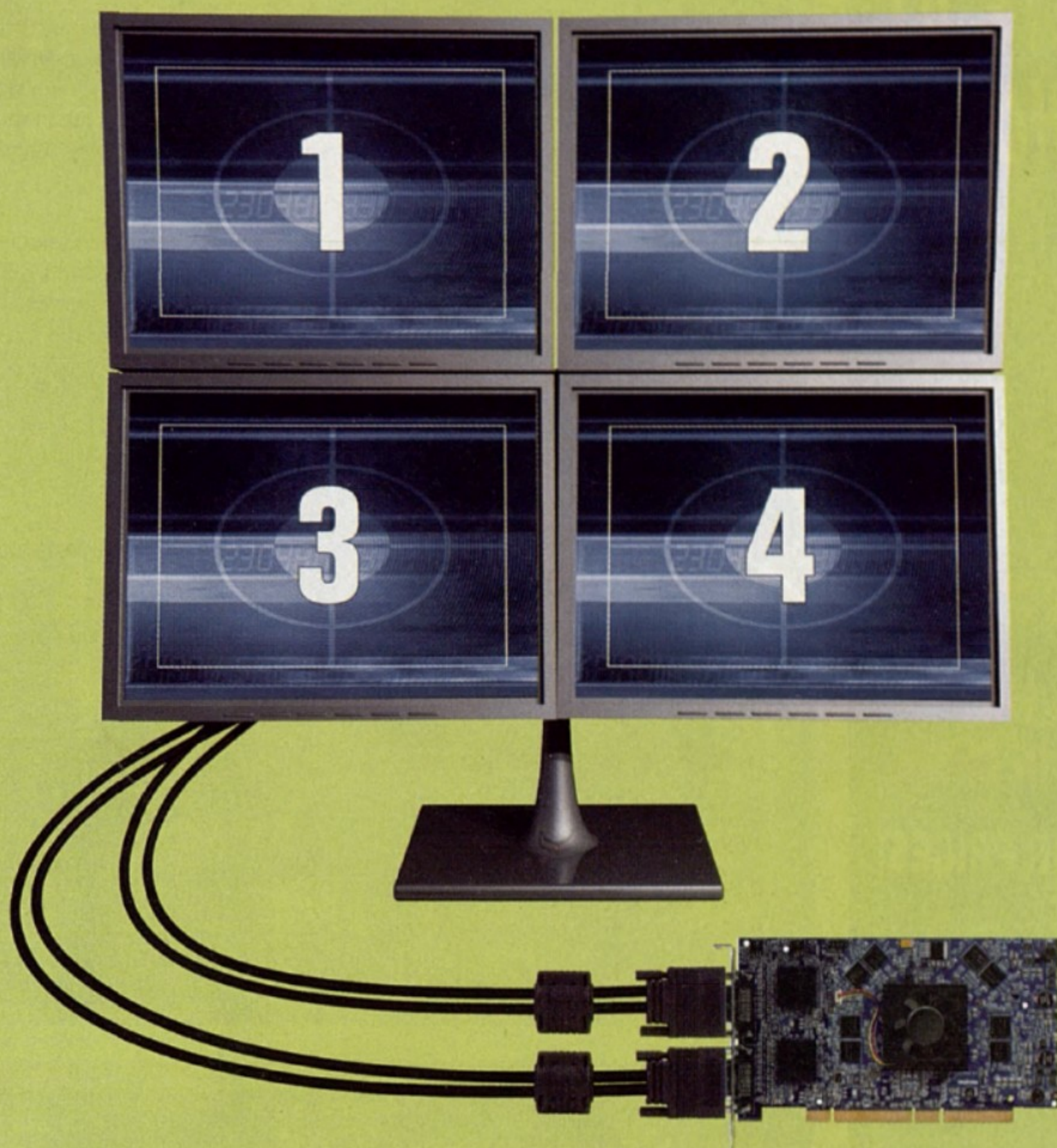
Gerd Leonhard is a respected music futurist, well-known music industry executive, and music business entrepreneur. He founded LicenseMusic.com, a company that revolutionized music licensing, and is the

**"The best news about the Supreme Court ruling is that both music and technology companies can move forward with a clearer understanding of what the rules are." —David Kusek**

and in 1993, co-designed and co-developed the first commercially available enhanced CD that connected audio CDs to personal computers. He is currently vice president of Berklee Media, the continuing education division of the Berklee College of Music in Boston, Massachusetts. An associate professor of music business at Berklee,

founder and CEO of ThinkAndLink. As CEO of ThinkAndLink, he serves as senior advisor to Media Rights Technologies, BlueBeat, and ShareTheMusic Networks. A renowned musician as well, having performed with greats like Miles Davis, he currently resides in Basel, Switzerland.





# Seeing Quadruple: QID Expands Video Horizons

**VJ creativity meets cutting-edge digital display technology from Matrox**

By Dr. Drax

**T**he dawn of a new day has arrived...the day of expanded video. No longer are you limited to a single display or even two displays in your digital VJ system. In the recent past, it was unheard of to have more than two displays working in a single computer. Operating with multiple graphics cards was a black art. Yes, there were dual-head cards, but that really only gave you a control display and a content display. If you tried for more, you really had an uphill battle attempting to get multiple cards to work in a single digital platform.

## More Visual Power with Less Technical Exertion

I have recently had the pleasure of reviewing the hottest graphics cards for mobile VJs on the planet: the Matrox QID series, including the QID and QID Pro. The Pro is a PCI slot card and the QID is an AGP (see sidebar) device.

Each card has four (yes, I said four) displays! (QID stands for "Quad Information Display.") This gives you a control display and three content channels. Now you can output three channels of content to your video system mixer, or in my case to completely different projection systems. But, being the technophile that I am, I wanted more. So I Draxified it and installed two cards—yes you heard right, two cards in a single system! In my particular installation, the two cards provided three control displays and five content channels.

This feat was not the technical Everest it would have been just two years ago. If you had wanted to have eight independent video content displays in a single PC, you had to be prepared to work really hard, and write most of the driver code to make it all work. I know, because I tried. That, or you had to buy very expensive broadcast cards costing thousands of dollars, and even then, you only had limited choices for graphics resolution.

Well, today it is as simple as installing the QID Pro and QID cards. Yes, it took a few reboots and steps to get it all working correctly, but it was very doable. I am amazed at just how easy it was. Now I can have all my performance tools running and displayed. No more paging through minimized windows. I get DJPower running across two displays, with Light Jockey and my audio sound card mixer all running and ready to use at anytime. Now I can easily preview ten live video camera inputs,



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## SCOOP

my video effects mixing control panel, as well as banners, pictures, and other content. A real nice option when using a KVM switch (which allows my main system and backup system to share keyboard, video, and mouse), is that now my main system screen stays up all the time and backup system display toggles over the third display. This allows me to route music or video content from one system to the other, and out to any of five display channels. How kewl is that?

### Crossover Appeal

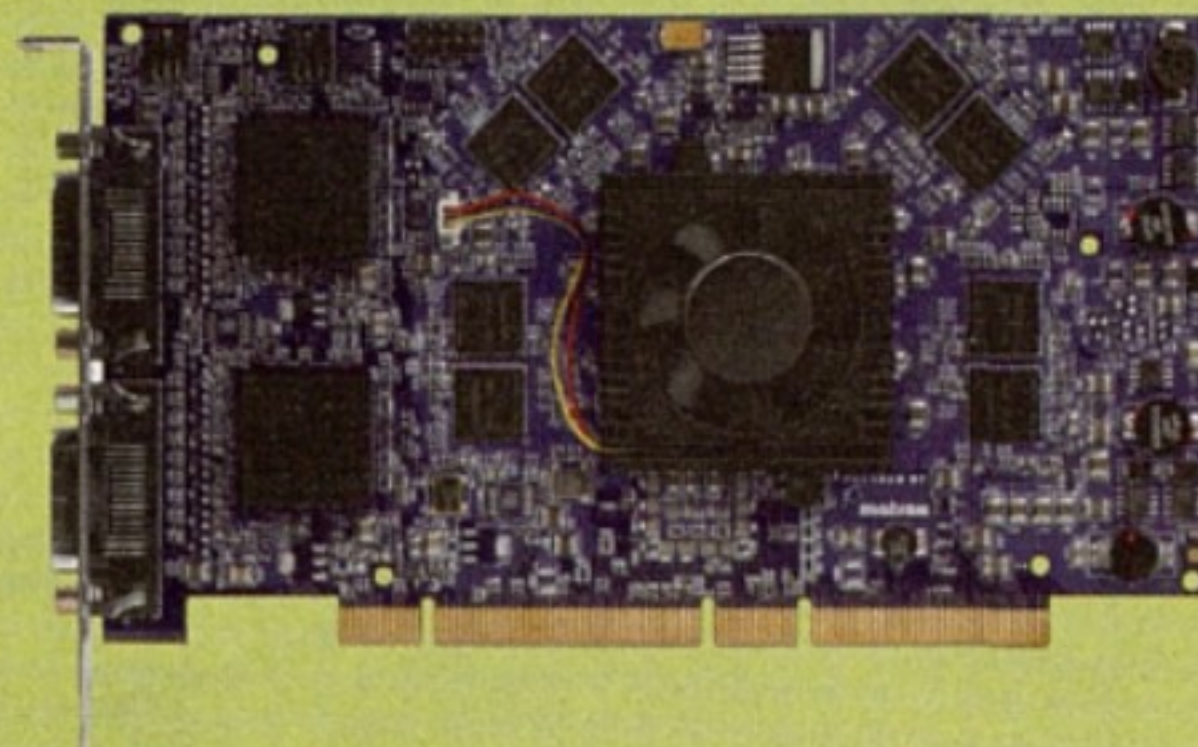
The multimedia display market has driven the advance of this technology—things like airport flight schedule displays, fast-food restaurants, information kiosks, and video display walls. When I observed it at work at a local restaurant one morning, creating animated, changing, graphically appealing menu boards, with the ability to display expanded content (one was even displaying Fox News in the morning), my mind raced to the things that I could do with a system like that in my shows. I immediately went on the hunt to find out how this was being done. When I found it, I knew I had to review this product. I knew that the diehard VJs out there would eat it up.

I have done an extensive testing upon this system, running these cards in my system for the past five months without any hiccups or freezes. They are rock-solid performers. This is the state of the art for the digital VJ who wants a high-end, nonproprietary, card-based video system. I gotta tell ya, my DJPower system is loving these QID cards. They are so good that I almost didn't want to tell anybody!

For more info go to [www.matrox.com/mga/products/qid/home.cfm](http://www.matrox.com/mga/products/qid/home.cfm).

MSRPs: Matrox QID - \$599, Matrox QID Pro - \$999

**In the past, if you had wanted to have eight independent video content displays in a single PC, you had to be prepared to work really hard, and write most of the driver code to make it all work.**



### Tech Specs: QID Pro

(The QID is similar, only using less DDR RAM.)

512-bit GPU

256-bit DDR memory interface

256 MB onboard memory

PCI 33 MHz and 66 MHz support

Works in the PCI and PCI-X slots of both AGP and PCI Express systems

Single-slot solution, usable with other specialized AGP or PCI Matrox display controllers

Matrox FanAlert, for added system protection

GenLocking support

Multidisplay support: powers 4 analog or digital monitors from a single chip

Maximum digital or analog resolution: 1600 x 1200 pixels

2x2 or 4x1 configurations

High MTBF rating (mean time before failure)

UltraSharp Display Output Technology

Unified and certified drivers

Current support for Microsoft Windows 2000 and Windows XP

3-year warranty

### AGP Defined

An Accelerated Graphics Port is an interface specification from Intel that enables 3-D graphics to display quickly on personal computers. AGP is based on PCI, but is designed especially for the high throughput requirements of 3-D graphics. Rather than using the PCI bus for graphics data, AGP introduces a dedicated point-to-point channel so that the graphics controller can directly access main memory.

(From [www.xilinx.com/publications/glossary.htm](http://www.xilinx.com/publications/glossary.htm))



# PRODJPC UNVEILED TO ACCLAIM



**A**ttendees at the Mobile Beat DJ Show in Niagara Falls (June 27-29) got the first peak at ProDJ.com's new business venture, ProDJpc. More than just building disc jockey computers, ProDJpc is providing a solution that fuses a rock-solid, DJ-optimized PC, a strategic plan to protect your creative assets, and a comprehensive, needs-based service plan. All ProDJpc units come with a one-year, full, express swap-out warranty where you will be back up and going in two or three days maximum, thanks to strategically placed loaner computers decked out with copies of all of the popular DJ software programs.

ProDJpcs are currently available through approximately a half-dozen retailers across North America, and the word is spreading about the fantastic machines and service provided by ProDJ.com in its latest endeavor to serve the DJ industry. List prices on the three base computers range from \$2,200 to \$5,000, with ultimate solutions ranging from \$3,500 to \$8,000, including cases, monitors and more.

More information can be found at [www.prodjpc.com](http://www.prodjpc.com) or by calling 800-257-7635, x300.

## GOING **ATOMIX**, TO THE THIRD DEGREE

Utilizing a huge booth display, with multiple demo computers and a large central video screen (not to mention killer sound), Atomix showed off the latest upgrade to their flagship software, Virtual DJ 3.0, at the Mobile Beat DJ Show in Niagara Falls. The most exciting aspect of the new software is its integrated video mixer, which now allows you to add the video dimension to your performances with Virtual DJ's signature dual-turntable interface.

This is added to Virtual DJ's already full feature set, including an exceptionally accurate BeatLock engine (which helps you create smooth mixes on the fly), as well as other performance features like automatic seamless loop, synchronized sampling and playback, clear song structure visualization, an infinite number of cue points, beat-synced effects, and much more. Go to [www.virtualdj.com](http://www.virtualdj.com) for more info and to download a trial version. ■

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main video feed you have a choice among video 1, video 2, or black screen. This allows you to cue up tracks via the monitors before deciding when to route the video out to the main screens—a very cool DJ-friendly feature. After a DVD loads, the easy-to-use navigation controls make finding any track a snap. Dedicated title and subtitle buttons are always ready to get you back to the main menu. Once you've selected your track, you can easily cue to any point, and with near-instant start, you'll feel like you're in the MTV master control room.

After a little trial and error, I was able to beat match from one video to the next, using the unit's speed control function. Try that with a video tape deck. The speed change is very smooth, with very few visual artifacts. A handy

# VIDEO

## Thrilled the Audio Star

### A killer VJ threesome from Numark: DVD01, AVM01 and VM03 By Jammin' Jim Kerins

**W**e are indeed living in interesting times, as demonstrated by continuous changes in the audio and video electronics fields. For example, who would have thought just a few years ago that an electronic device about the size of a deck of cards (you know the one) could hold thousands of songs and would become as pervasive and revolutionary as the Sony Walkman. Now, in our media-driven society, the ability to add visuals to our DJ shows is becoming more and more practical, due to new, lower-cost, but still high-quality products in the video hardware category.

Numark has introduced three new audio/video products, which we are reviewing here as a combined VJ package. Their aim is obviously to bring a new level of affordable, practical, and versatile video excitement to a club, party, or dance floor near you. We'll be looking at the VM03 three-screen video monitor system, the AVM01 audio/video mixer, and the "looks like a standard dual CD player—but it's not" DVD01, a dual DVD/CD/MP3 player. Let's dive into this suite of the gear and see if we can make some auditory and pixel magic happen.

#### Diode Triad

The VM03 features three 5-inch color LCD display monitors. This is a very sturdy and functional little rack-mountable monitor system. Each LCD screen has two RCA video inputs, which are selectable via a handy switch on the front of each one. The unit also sends the video signals on through two video outputs per screen. When connected to the video source, they produce bright detailed pictures, and the screens tilt for optimal viewing. The system is compact, very

functional, and would lend itself to many VJ and other video monitoring situations.

#### Double the DVD

At first glance, the DVD01 appears to be a professional dual CD player, and it certainly fulfills that function. But after closer inspection, you realize that its primary purpose is not only to play DVDs, but to mix, cue, and even beat match music videos, all with one player.

The DVD01 connects to your audio mixer exactly as any CD player would. Individual video is routed via RCA and S-video outputs. A selectable main video out is available to drive a TV monitor, video projector, even a DVD recorder. A noticeable difference in control design between the DVD01 and a dual CDP is that where you would normally expect to find a jog/shuttle wheel, you encounter "enter" and arrow navigation controls such as you would find on most DVD players. This makes cueing up audio-only tracks with this machine a bit more challenging—but, of course, that's its primary duty.

In the old days of VJing, it was very cumbersome and time consuming to manually cue up bulky, low-quality video tapes. (This left you with practically no time to flirt with girls and enjoy a refreshing beverage.) So I was excited to experience the new reality this product promised to bring. With the DVD01 fired up, it was cool to see the individual DVD programs displayed on my preview LCD monitors. My main video output was going to a nice big Sony flat panel screen, which produced a typically crisp picture. I found the soft-touch controls to be well laid out, easy to manipulate, and complemented by a nice bright display. DVD video information can also be displayed on the preview monitors.

Having both drawers loaded (Numark thoughtfully included a DVD with a sampling of current music videos), we were ready to mix. We will discuss the dedicated video mixer next, but the DVD01 doesn't have to rely on an outboard unit: it has a basic video switch built in. On the

volume control is available for when you need to connect to a system without a mixer. Rounding out the features are dedicated zoom and angle buttons, pitch control, and a loop function (non-seamless). For VJing, this represents a big step forward in terms of what one machine can bring to the craft.

In terms of formats, it's important to note the DVD01's ability to play MP3 CDs and MP3 DVDs. And not only does it play and let you pitch-bend MP3s on CDs, it does the same for MP3s on DVD discs. The unit also supports the increasingly popular VCD format, with its compact file sizes.

#### Mixing a Video Cocktail

The third item in our gear trifecta, and probably the most fun to play with, is Numark's AVM01 audio/video mixer. This is a unique piece of hardware that combines many elements of separate audio and video mixers into one super tricked-out box.

The mixer section includes three stereo audio inputs and one microphone input, combined with four video ins: two composite, and two S-video inputs. A pair of stereo audio outputs, four video monitor outputs, and four main video outputs round out the I/O section. All audio sources have their own volume faders, and the ability to be routed to the main mix and headphones.

Separate audio and video crossfaders give the AVM01 a unique ability to manipulate audio and video sources. This gives the VJ the option to play other video sources, such as computer animations, over different tracks, in any pleasing combination. Everything is housed in a sturdy rack mountable metal box, with cool audio level display lights.

Occupying the top two-thirds of the mixer is the video manipulation, i.e., "eye candy" section. If you are experienced with real-time video processors, then many of these effects and their names will be familiar. If video is a new science to you, then a processor like this is really



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all about hands-on experimentation. And unlike blowing it while trying to mix two tunes, you can't really screw up video that bad—especially when you're using animations and crazy effects. Speaking of effects, there are a great many to choose from, including Mosaic, Strobe, Freeze, Paint, and the very psychedelic Invert. There are also 96 wipe patterns. (For the video-illiterate, these are the different variations for making transitions between, or combining two video sources). Another high-tech compositing tool that's included is Chroma Key capability. To explain this by example, with the addition of a portable blue screen and a camera, a KJ could shoot dancers in front of the blue screen, in real time, while combining their images with other footage: psychedelic animations, a virtual party on the moon, and so on. I'm betting you could charge your clients more for this type of entertainment.

Luma Key is another way in which the AVM01 uses the difference in brightness or luminance between two video sources being combined to yield a variety of visual effects. Other video treats

camera signal and then key it over crazy animations, or even put the audience (or yourself, if your ego requires) into a music video. The two independent video buses allow for effects to be used independently or stacked.

The more time you spend with the AVM01, the more fun you'll have creating endless varieties of video magic. When you consider that many competing video mixers cost three times as much, and realizing that this is designed with the professional VJ/DJ in mind, its value becomes apparent.

#### Imaging the Possibilities

If you are like me, then you're always looking for innovative ways to maximize the investment in your gear. By using some or all of these products in conjunction with a couple of old video cameras, and a "getting cheaper by the month" video projector, there are many ways to create revenue other than just strictly playing and mixing videos. As I mentioned before, adding a couple of cameras trained on a raised platform lets you feature dancers on the big screen

**Numark's aim is obviously to bring a new level of affordable, practical, and versatile video excitement to a club, party, or dance floor near you.**

include adjustable picture in picture effects, with enjoyable joystick control. The brilliance of this machine is the ability to combine all of these effects in an almost infinite number of ways, on the fly.

#### A Winning Combination

Having joined together all three Numark components, it was time for some visual magic. In addition to occupying two of the audio/video inputs with the dual DVD player, I also connected a consumer video camera. I then loaded a music video in deck one, and some computer animation video in deck two. I brought up the audio faders and immediately started experimenting with the effects. With some picture-in-picture processing, I could crop parts of the video with differently shaped video animations. Many of the buttons have several levels of adjustment. By manipulating the joystick and sampling parameters, I was able to easily produce some amazing effects.

Sampling the different wipes kept things interesting and moving along, as I would fade from one video to an animation and then back out to a new video. By having an extra CD player connected to the audio line, you can completely manipulate the video, without ever losing a continuous audio track. The real fun begins when you select the video

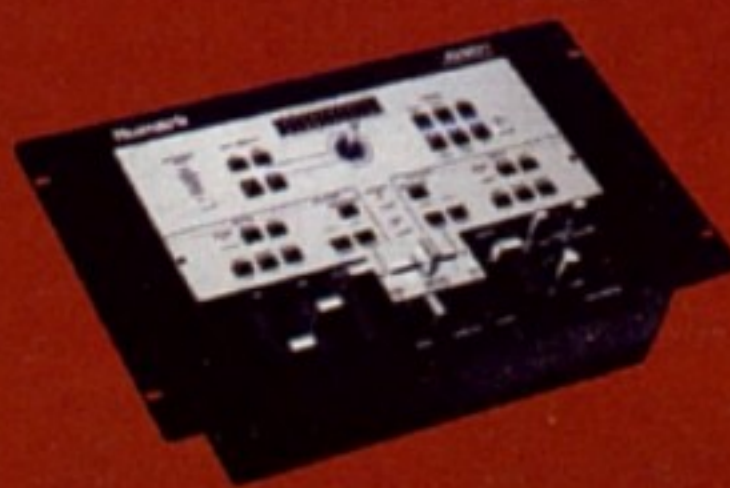
and combine them with great video effects. I have seen video entrepreneurial types using this kind of equipment to manipulate and project animations at local live entertainment shows. In live performance, you can combine multiple camera shots of a band or entertainer along with other prerecorded video or whatever crazy content you choose to add. By incorporating an inexpensive DVD recorder, you could literally produce an instant live multi—camera video for a band, a talent show, a meeting or whatever else you could imagine. (Of course, make sure to check your copyright responsibilities prior to using the excuse, "But Jammin' Jim said it was OK.")

Numark has employed some forward thinking in producing these functional, innovative, and affordable audio/video products. Separately they can serve many practical purposes for the working VJ or DJ. Using all three complementary products together, plus a camera and video projector, you will certainly bring your show to a new, extreme-multimedia level, limited only by your imagination. ■

Questions? Comments? Crazy video clips? E-mail Jammin' Jim, your digital video guru, at [jkerins@rochester.rr.com](mailto:jkerins@rochester.rr.com).

#### NUMARK VIDEO TRIO

### FEATURES AT A GLANCE



#### AVM01 Audio/Video Mixer

- MSRP: \$1,149
- Separate DJ crossfaders for audio and video
- Video mixing options include fades, 96 wipe patterns, picture-in-picture (PIP), and Chroma Key (blue screen) and Luma Key (black screen) capability for superimposing images
- 2 video effect sections with mosaic, strobe, freeze, paint, and invert (multiple simultaneous effects possible)
- Joystick control for wipes and picture-in-picture control
- 10 background color options
- 4 video channels with 2 composite and 2 S-video inputs
- 2 S-video, 2 composite main outputs and 4 video monitor outputs
- 3 stereo audio inputs and 1 mic input with audio cueing section and headphone output
- 2 stereo main audio outputs
- Rack-mountable (rack ears are removable for tabletop use)

#### DVD01 Dual DVD/CD/MP3 Player

- MSRP: \$1,099
- Play and pitch DVDs / MP3 DVDs
- Play and pitch audio CDs / MP3 CDs
- Set cue points
- Nonseamless looping
- Beat-match video and audio
- $\pm 50\%$  pitch range
- Dual pitch sliders
- Pitch-bend buttons
- Built-in video switcher (no need for external video mixer)
- Full DVD menu control
- Dedicated navigation buttons
- Use all standard DVD features

#### VM03 3-Screen/6 Input LCD Video Display Monitor

- MSRP: \$1,149
- Three 5" (127mm) diagonal color TFT-LCD screens
- Two composite video inputs with built-in video switch per screen allowing viewing of up to 6 sources
- Pass-through output for daisy-chaining to another video input device
- Tilt adjustment for optimum viewing angle
- Rack-mountable
- PAL and NTSC-compatible



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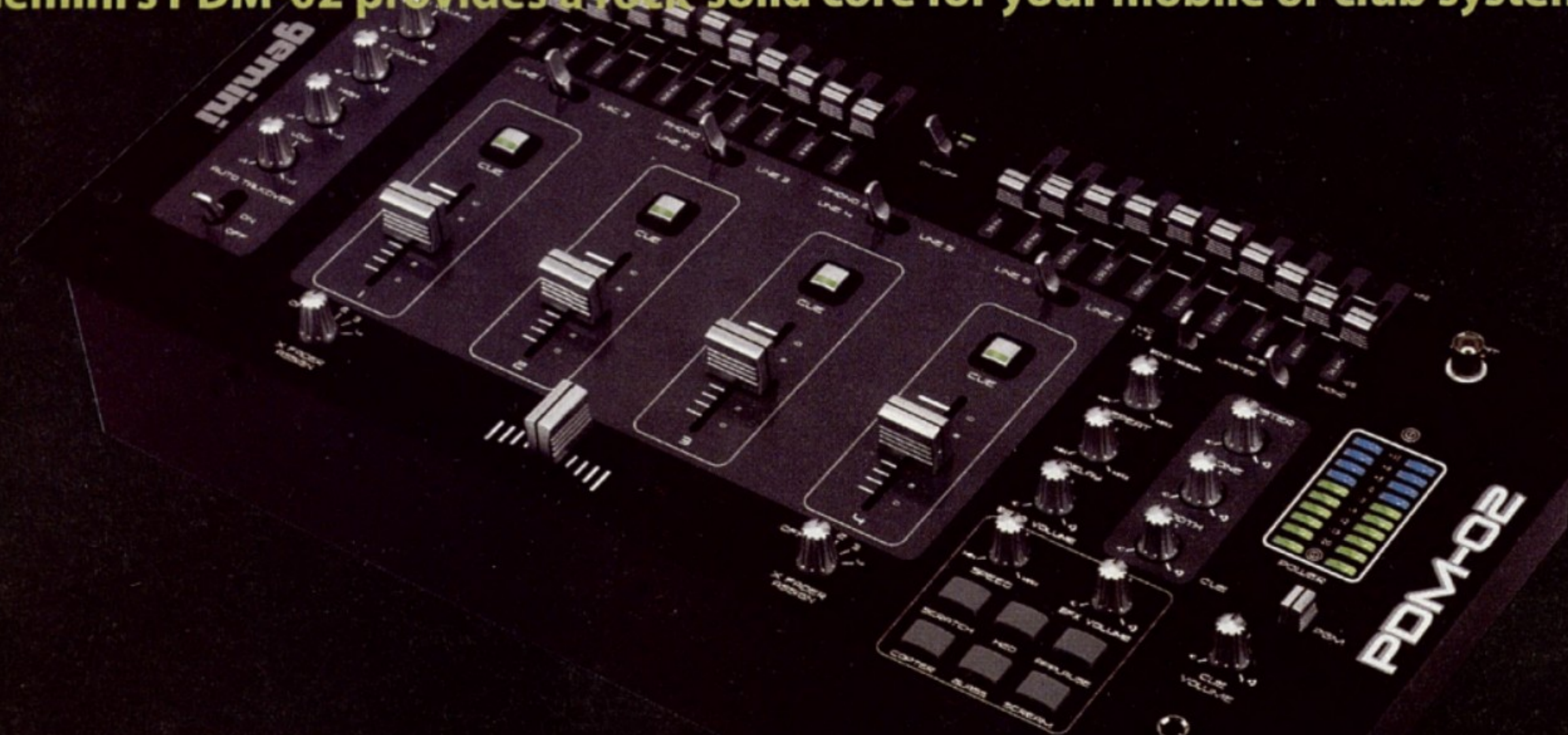
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# Muscular Mixing...with Style

**Gemini's PDM-02 provides a rock-solid core for your mobile or club system**



**By Dan Walsh**

**I**n the world of working DJs, Gemini is known for putting out reliable, workhorse products that also sport some eye-catching style. After a recent redesign of the entire stable of Gemini products, it's obvious that they've increased the style quotient to an even higher level. But you say, "Style is great, but what about substance?" One of the new PDM series of 19" mixers, the PDM-02, answers that question with another: "How about all of the above?"

#### Saddle Up

The PDM-02 is a 5U rack-mountable, 4-channel mixer. All four channels are in stereo. It handles your sound sources via 7 line inputs, 3 microphone inputs, and 2 phono/line convertible RCA inputs. The mic ins are divided between 2 1/4" jacks on the back panel and 1 combo XLR-1/4" connector up top. Mic 1 and 2 also enjoy dual EQ and talkover. Master, record, booth, and zone RCA outputs are provided, along with 1/4" balanced master outputs. A stereo/mono switch lets you accommodate your output to your speaker system, be it a simple dual configuration where you want a stereo soundfield, or a multibox, extended setup where mono sound is required.

Sound is controlled by an assignable crossfader, as well as rotary zone, booth, and cue volume controls. The Rail Glide crossfader is user replaceable. Although at first glance the lack of any fader curve or contour settings worried me, I found the crossfader to be extremely smooth,

providing well-tuned transitions.

The cue setup is quite flexible, allowing you to easily monitor the many possible input combinations, using the CUE/PGM fader control to get the mix just right. Each channel has a cue button with an easily visible green LED indicator

#### Sounds Like Fun

All the members of the new PDM mixer family share most of the basic mixing controls, while differing in the "extras." (The PDM-01 is the basic model, while the PDM-03 sports a 96-second digital sampler with 5 memory banks and ample controls for sample playback and

**This is one well-designed, easy-to-use mixer—the kind upon which you can build a solid DJ rig.**

manipulation.) Interestingly, a dual 10-band graphic EQ qualifies as essential equipment for all three siblings. Way to go, Gemini! I've always found an onboard graphic EQ to be a helpful alternative to the basic L-H or L-M-H rotary channel controls on most DJ mixers—when it works well. Often the resulting sound is somewhat Radio Shack-ish. On the PDM-02, however, the EQ adds no noticeable noise and provides some well-contoured filtering, with smooth transitions between frequency bands. This feature really and truly does away with the need to add an outboard graphic EQ to your setup—something mobiles who are trying for the smallest possible, best-sounding rig should take notice of.

But the fun is really to be found in the PDM-02's effects section. It is a basic echo/delay setup, but flexible routing and excellent sound

quality make it extremely useful. The echo effect can be applied to program, mic 1 or mic 2 signals with the echo assign switch. On the subtle end of things, I found it easy to dial in a nice extra fullness that is especially useful for karaoke applications, or to simply make your MC voice sound more authoritative. On the strange side, the repeat and delay controls allow you to mangle your sound quite nicely, if you desire.

Finally, you'll notice six buttons on the lower right of the top panel, named for six different, built-in digital sound effects: Applause, Scream, Copter, Scratch, H2O, Glass. Simply jab a button and use the speed and volume knobs to control how they enter your mix—if you dare. I've seen this kind of button collection on many mixers and always wondered why they didn't put the R&D money into another more useful feature (an extra 1/8" input on the front panel, a basic compressor/limiter effect to go with the echo—you get the idea). Oh well, maybe I'm just too uptight!

Overall, this is one well-designed, easy-to-use mixer—the kind upon which you can build a solid DJ rig. It has the feel of a unit that will last for the long haul, and is backed up by a 3-year warranty, excluding the crossfader, which carries a separate 90-day warranty. The PDM-02 is a solid, stylish, euphonious performer. ■

#### PDM-02

MSRP: \$309.95

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**From:** Tony Rico

**Date:** Wednesday, May 25, 2005 11:14 AM

**Subject:** You guys are great!

**To:** Gabi - ERG Customer Service

**CC:**

Dear Gabi,

I would like to thank you and ERG once again for your great customer service. You guys are indeed the best. I would also like to say that I have enjoyed getting the double urban release this month. I think that it is great when you guys at ERG send out two CD's because if there are lots of new songs released by artists it is essential for us DJ's to get that music. It helps us to keep up with the demand from people requesting the newest songs. So I just wanted to say: keep up the good work, you guys are incredible at picking the songs that eventually become smash hits. Your CD's they are the best in the industry hands down and I always recommend you to all the DJ's I know. Plus, like I said before, your customer service is excellent. So, from a satisfied customer, thank you so much for your hard work and dedication. I just wanted to let you know that you guys are great.

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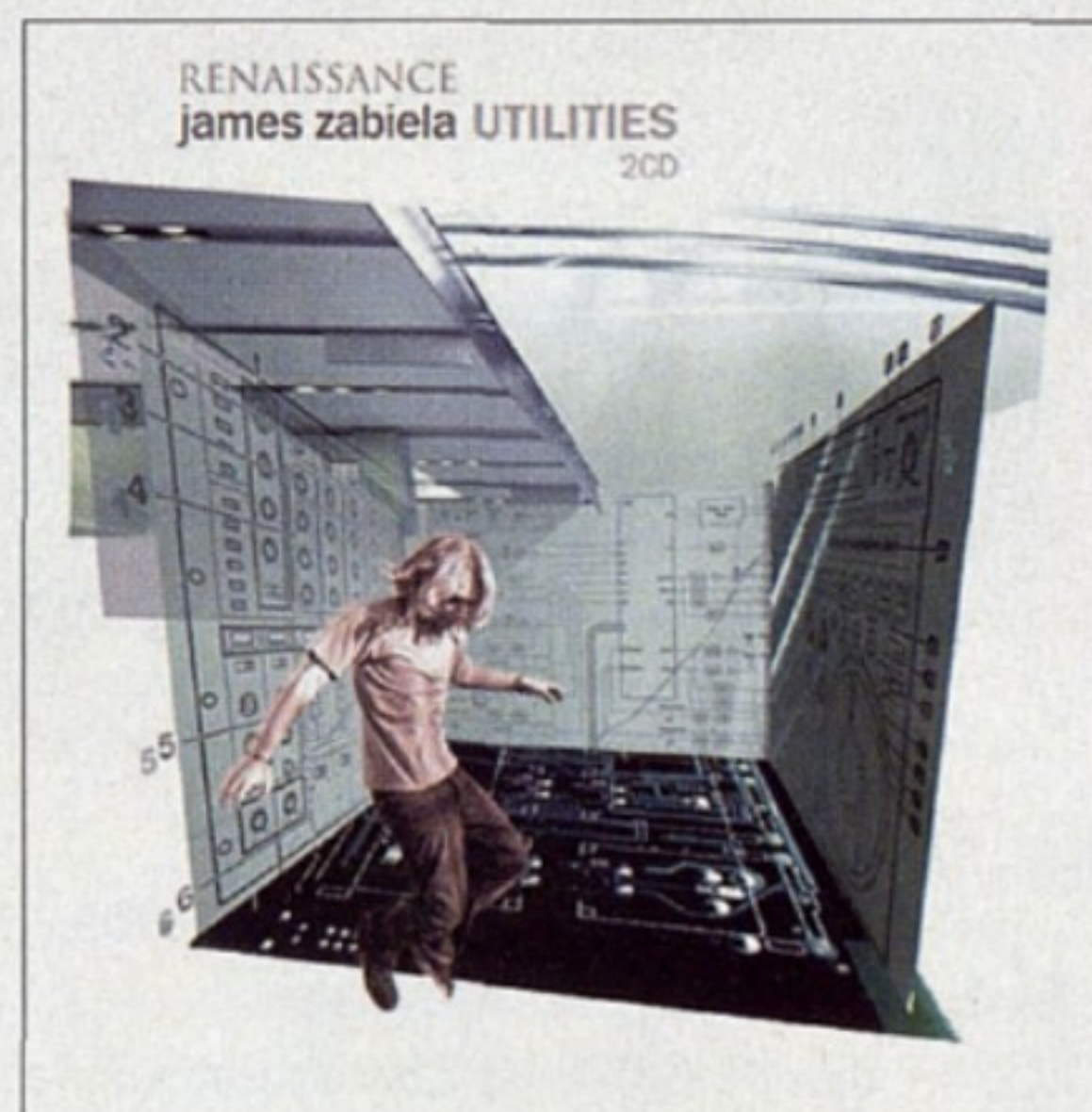
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# Tool Time on the Dance Floor



Things are continuing to move forward at a rapid speed. I therefore felt it was really important I made use of all these technologies...



**J**ames Zabiela's new album, *Utilities*, released by Renaissance/System Recordings, features his distinct musical style, which combines acid house, breaks and techno with a hefty dose of melody, all infused with futuristic, sci-fi elements. Zabiela's (pronounced zah-bEE-la) technical agility with 3 Pioneer CDJ decks, samplers, and effects gear is at the heart of his DJing and has helped propel him onto the worldwide DJ circuit with much aplomb. The new album—the artist's eagerly anticipated follow-up to *ALiVE*—continues to prove he is at the forefront of modern DJing. One disc was mixed entirely on computer, using Ableton software, while the other captured a totally live performance using three CD players, samplers, and effects units. The result is at once techy and funky—an expression of the computerized 21st-century soul.

A debate is raging within the world of dance music, revolving around one question: What is the future of DJing? Three partisan camps have emerged: vinyl, CD and totally digital, using computer technology. In short, the modern DJ has more options for mixing than ever before. Along the way, there have been defining moments in this development. One outstanding example was Zabiela's 2004 release, *ALiVE* (Renaissance/System Recordings), which showcased just what could be done using three Pioneer CDJ 1000s (the CD equivalent of a turntable) and an effects unit. It even came with a short video demonstrating the totally live trickery that was employed.

It's a year down the road, and given his well-documented love for and support of the digital turntable, you'd think that a further homage to the joys of CD mixology would be in order, but in part you'd be wrong. Zabiela explains, "Since *ALiVE* there has been a huge leap in computer software. Things are continuing to move forward at a rapid speed. I therefore felt it was really important I made use of all these technologies—or utilities (hence the name)—available." Aware of the long-running debate over formats, Zabiela hit upon the unique idea of separating the technologies and letting people draw their own conclusions. The album's two discs therefore come as Disc 1: "Computed" and Disc 2: "Recorded."

"With this format on the album I've employed all the utilities as I wanted to," elaborates the artist, "But it has also allowed me to lay down what is essentially a musical debate. For the first time on one album, by comparing both discs, people can draw their own conclusions as to what system they prefer."

But beyond the mixing techniques, Zabiela's distinct musical style remains at the heart of the album. The album showcases his growing ability to bridge the experimental and club worlds, and it embodies a sound that presents a dance-floor take on minimal progressive house, with just enough breakbeats to keep the funk oozing.

The album also marks Zabiela's first foray into the world of original production. The results are two incredible cuts: "Robophobia" and "EyeAMComputer," which are currently causing mayhem on dance floors around the world. Beyond his own productions James draws on a host of current talent, including the previously unavailable Kriese remix of Aphex Twin's influential "Windowlicker," as well as tracks and remixes from Infusion, Buick Project, Trentemoller, Lee Coombs, Montero and many more. Check out [www.jameszabiela.co.uk](http://www.jameszabiela.co.uk) for more on James Zabiela. ■



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## Finding the Right Mix

By Fred Sebastian

**W**ith technology on the move and changing, so is this "Music News" column. For over ten years this column has focused on helping to build the foundation of successful DJing the Music—more specifically building a great compact disc compilation library. News of great compilations will continue in these pages, now under the aptly focused new heading of "Compilation Corner," while the "Music News" moniker will broaden to include the wide range of new music information now available.

Many a purist has hailed the quality of vinyl, and many continue to praise the quality of CDs as far superior to alternative computer technologies. And so they all coexist. Whichever camp you're in, there remain many outstanding CD compilations to enhance your music collection, and many to tell you about. So here are some more hard-to-find CD compilation treasures to keep the parties going.

Keeping a party in high gear is a DJ's equivalent to being "in the zone." And reinventing just the right mix, gig after gig, is the DJ's holy grail—an evolving and ongoing search. Here's a tremendous help: **THE BEST MIX... EVER!** is an outstanding 2-CD collection of 40 nonstop '90s dance hits. This DJ-friendly compilation allows tracking for all the full-length tracks, so you can break in or out of the mix. Featuring many crowd-pleasing favorites, this set ranks among the best compilations ever! Though presently out of print, limited quantities do remain. Check this out.

PUMP UP THE VOLUME	MARRS
THEME FROM S-EXPRESS	S-EXPRESS
BOOMBASTIC (STONEBRIDGE MIX)	SHAGGY
GROOVE IS IN THE HEART	DEE-LITE
KILLER	ADAMSKI W/ SEAL
FASTLOVE (FORTHRIGHT MIX)	GEORGE MICHAEL
ONE NIGHT IN HEAVEN	M PEOPLE
RHYTHM IS A DANCER	SNAP
PUMP UP THE JAM	TECHNOTRONIC W/ FELLY
PUSH THE FEELING ON (MARK KINCHEN MIX)	NIGHTCRAWLERS
THINGS CAN ONLY GET BETTER	D:REAM
I LIKE TO MOVE IT	REEL 2 REAL W/ MAD STUNTMAN
DREAMER	LIVIN' JOY
THE REAL THING	TONY DI BART
RHYTHM OF THE NIGHT	CORONA
GIVE IT UP	THE GOODMEN
MY LOVE IS FOR REAL	STRIKE
DON'T YOU WANT ME (SNAP REMIX)	HUMAN LEAGUE
STAMP!	HEALY AND AMOS
BORN SLIPPY (NUXX)	UNDERWORLD
ALL THAT SHE WANTS	ACE OF BAS
BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE
WALK THIS WAY	RUN DMC

For more information or availability on any of the CDs in Music News: Compilation Corner visit [www.HitMusicb2b.com](http://www.HitMusicb2b.com) or call A.V.C. Sebastian at (973) 731-5290

OH WHAT A NIGHT (DECEMBER '63)	CLOCK
GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C&C MUSIC FACTORY
SHE'S GOT THAT VIBE	R KELLY
CRAZY	MARK MORRISON
WHAT IS LOVE	HADDAWAY
IT'S MY LIFE	DR. ALBAN
I LUV U BABY	THE ORIGINAL
DON'T GIVE ME YOUR LIFE	ALEX PARTY
SON OF A GUN	JX
TEMPTATION (BROTHERS IN RHYTHM REMIX)	HEAVEN 17
WANNABE (MOTIV-8 MIX)	SPICE GIRLS
MR. VAIN	CULTURE BEAT
BOOM BOOM BOOM	OUTHERE BROTHERS
U GOT 2 LET THE MUSIC...	CAPPELLA
RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)	JAM & SPOON W/ PLAVKA
REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)	PERFECTO ALLSTARZ
SEVEN DAYS AND ONE WEEK	B.B.E.

When it comes to the best mixes ever, due praise must be given to the leading dance remix labels. In particular, DMC, a longtime leader in the DJ market, some years ago released a Best Of series of remixes. The following two compilations are the only ones still available new, (not inferior pirated copies), and they are truly among the best mixed compilations ever. **THE BEST OF PARTY 2** and **THE BEST OF BALLADS** are a who's who of classic superstars and hits, all remixed. Each track/mix contains original medleys or megamixes not released elsewhere. Both are true treasures.

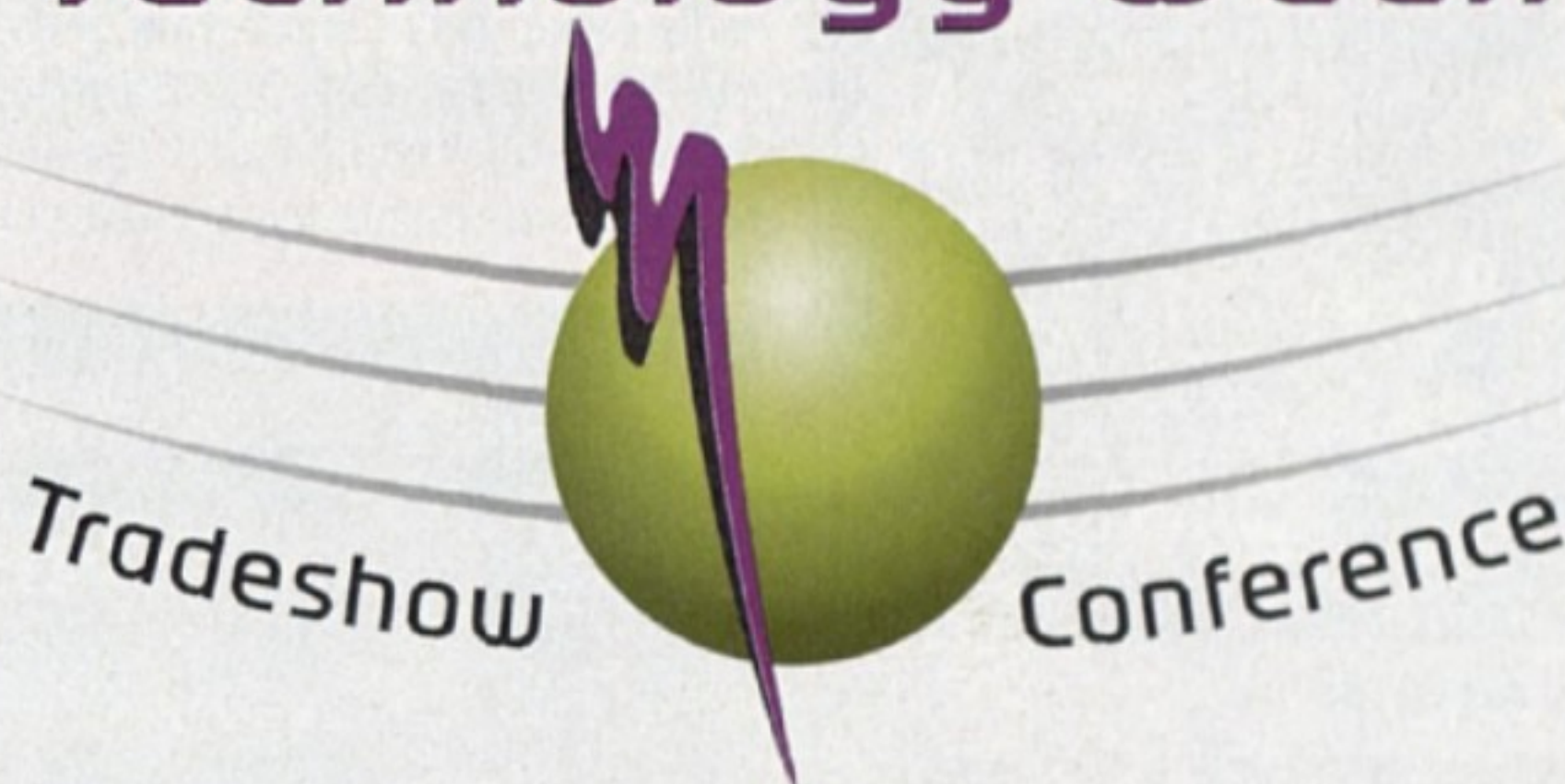
<b>THE BEST OF PARTY 2</b>	
ELVIS PRESLEY - POP MEGAMIX	
ELVIS PRESLEY - ROCK MEGAMIX	
ROCK AROUND THE MIX	
BEATLES - MEGAMIX	
SIXTIES MIX	
ROLLING STONES - MEGAMIX	
CLASSIC ROCK - MEGAMIX	
GLAM ROCK - MEGAMIX	
SWING THAT MIX	
<b>THE BEST OF BALLADS</b>	
VALENTINE VINYL MEGAMIX:	
EVERY TIME YOU SAY GOODBYE	SIMPLY RED
HOW 'BOUT US	CHAMPAIGN
REUNITED	PEACHES AND HERB
ONE DAY I'LL FLY AWAY	RANDY CRAWFORD
IF YOU'RE LOOKING FOR A WAY OUT	ODYSSEY
LOVE DON'T LIVE HERE ANYMORE	ROSE ROYCE
WISHING ON A STAR	ROSE ROYCE
VALENTINE VINYL 2 MEGAMIX	
NITE FLITE MEGAMIX:	
ALWAYS	ATLANTIC STAR
SO AMAZING	LUTHER VANDROSS
ALMAZ	RANDY CRAWFORD
HOW 'BOUT US	CHAMPAIGN
WEEKEND GIRL	SOS BAND
SEXUAL HEALING MEGAMIX:	
FRIENDS	AMII STEWART
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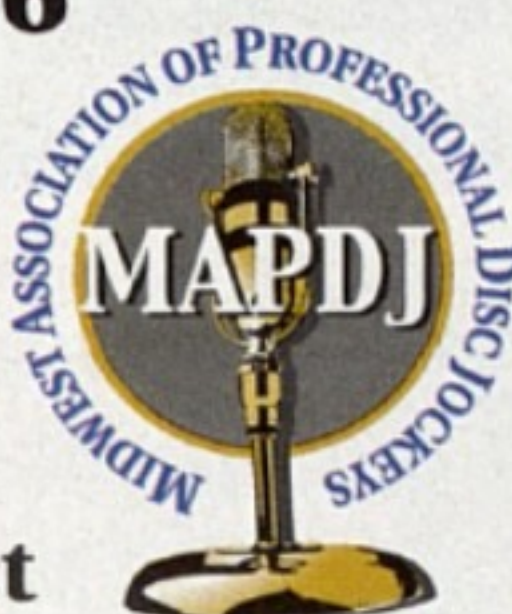
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GOTTA GET YOU HOME TONIGHT	EUGENE WILDE
CHERISH	KOOL & THE GANG
HUMAN NATURE	MICHAEL JACKSON
LOVE MIX	WHITNEY HOUSTON
HEARTBREAK MIX	GLORIA ESTEFAN
LET'S WAIT A WHILE (REMIX)	JANET JACKSON
IF YOU WERE HERE TONIGHT (REMIX)	ALEXANDER O'NEAL

Flavor, flavor, flavor! We've all heard the cracks about how all house dance/club music sounds the same. Well this compilation offers to break up the monotony. With a subtitle like "House meets Boogie meets Disco" you gotta give credit for originality. A double-disc compilation of 20 tracks, **HOUSE OF BOOGIE** promises a progressive collection of club tracks with flavor. It features numerous extended tracks intended to keep the house jumping.

CAN'T STOP THE BOOGIE (PHILLY SOUND CLUB MIX)	B-ONE
STAYIN' ALIVE (RADIO VERSION)	N-TRANCE W/ RICARDO DA FORCE
DON'T YOU WANNA BE MINE (LOVELAND MIX)	THE REAL DEAL W/A. TAYLOR
CAN U REACH (STERLING PIANO 7" MIX)	BUBBLEMAN
HE'S THE GREATEST DANCER	SISTER SLEDGE
TREAT ME RIGHT (GROOVE ME RIGHT)	TEMPLE OF THE GROOVE
ROLLERSKATES (RADIO MIX)	BUTTERFLY
TONIGHT IT'S PARTY TIME (PEAK HOUR HOUSE ANTHEM)	OUTTA CONTROL
PAPA WAS A ROLLING STONE	DAVID RUBERTO
UPSIDE DOWN	X AFFAIRS
GOING BACK TO MY ROOTS (RICH IN PARADISE MIX)	THE MOVEMENT CLUB
LET NO MAN PUT ASUNDER (YELLOW CAB MIX)	FIRST CHOICE W/R. FLEMING
I FOUND LOVE	C & C MUSIC FACTORY W/ Z. DAVIES
I'LL DO MY BEST (GB REMIX)	RITCHIE FAMILY
ARMED AND EXTREMELY DANGEROUS (RADIO MIX)	M. BRACE
LIVING FOR THE FUTURE (TESTIFY MIX)	H2O W/ HENRY CASPER
WEEKEND (PARTY TIME MIX)	FIBRE FOUNDATION
SOMEBODY ELSE'S GUY	JOCELYN BROWN
LOVE AND DEVOTION (GEORGE MOREL'S CLUB MIX)	JOI CARDWELL
STOMP	BROTHERS JOHNSON

A late summer issue of *Mobile Beat* just wouldn't be complete without telling you about a hot summer music compilation. Compiled by DJ and radio personality Chris Tarrant, the double-CD titled **ULTIMATE SUMMER PARTY** includes loads of top tunes from the '60s through the '90s. This festive 40-track compilation, like any above-average collection, features several hard-to-find gems! There's nothing like a hot summer party.

WE LIKE TO PARTY (THE VENGABUS)	VENGABOYS
LOUIE LOUIE	THE THREE AMIGOS
SWEET LIKE CHOCOLATE	SHANKS & BIGFOOT
ONE FOR SORROW	STEPS
TURN AROUND	MUTANT DISCO
ECUADOR	SASH! W/ RODRIGUEZ
THE ROCKAFELLER SKANK	FATBOY SLIM
HAWAII FIVE-O (THEME)	THE VENTURES
IN THE NAVY	THE VILLAGE PEOPLE
LOVE SHACK	B-52'S
COCO JAMBOO	MR. PRESIDENT
OH CAROLINA	SHAGGY
SHINE	ASWAD
SWEAT (A LA LA LA LA LONG)	INNER CIRCLE
HOT HOT HOT	ARROW
THE BUMP	KENNY
D.I.S.C.O.	OTTAWAN



CLUB TROPICANA	WHAM!
WALKING ON SUNSHINE	KATRINA & THE WAVES
CRUEL SUMMER	BANANARAMA
SUMMER HOLIDAY	CLIFF RICHARD & THE SHADOWS
IT'S NOT UNUSUAL	TOM JONES
MUSIC TO WATCH GIRLS BY	ANDY WILLIAMS
I'M A BELIEVER	THE MONKEES
SURFIN' USA	THE BEACH BOYS
MAS QUE NADA	SERGIO MENDES
LA BAMBA	LOS LOBOS
LAMBADA	KAOMA
HORNY	MOUSSET. VS. HOT 'N JUICY
SEX ON THE BEACH	T SPOON
I'M TOO SEXY	RIGHT SAID FRED
FEEL IT	THE TAMPERER W/ MAYA
CONTACT	EDWIN STARR
LOST IN THE TRANSLATION (HEART OF GLASS)	PACIFICA
AND IT HURTS	DAYEENE
KEEP WARM	JINNY
VINDALOO	FAT LES
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## MUSIC & VIDEO NEWS



### Rita Returns to Jazz

**C**oncord Records opens a new chapter in the multifaceted career of two-time Grammy Award-winning singer Rita Coolidge, with her debut CD for the label: *And So Is Love*. The stunningly versatile vocalist—who has sold millions of albums with chart-topping songs like “Superstar,” “Fever,” “(Your Love Has Lifted Me) Higher and Higher” and “The Way You Do The Things You Do”—is renewing her love for the great American Songbook with this release.

The collection of sophisticated jazz standards includes an updated interpretation of her #1 smash hit, “We’re All Alone” and the bossa nova classic “Estaté,” featuring the legendary Herb Alpert on trumpet. The album was produced by Jimmy Haslip, the celebrated bassist and co-founder of the Yellowjackets, and John Burk, who spearheaded the multi-Grammy-winning final Ray Charles CD, *Genius Loves Company*.

Long before other rock royalty like Rod Stewart and Linda Ronstadt were recording standards, Rita Coolidge employed her smoky tones and soulful interpretation on the landmark album, *Out of the Blues*. “I loved the experience of making my first jazz record with Barbara Carroll in the 1970s,” Coolidge recalls, “and I’ve always loved the jazz singers—Rosemary Clooney, Ella Fitzgerald, and especially Peggy Lee.”

Album tracks “Don’t Smoke in Bed” and “I Don’t Know Enough About You” pay homage to Peggy Lee. Coolidge says, “I was the first to re-record ‘Fever,’ which was a big hit for the both of us. I loved her so much and we became pretty good buddies.”

Other selections on *And So Is Love* include “Come Rain or Come Shine,” recorded to honor the late Ray Charles, “Cry Me a River,” “Save Your Love for Me,” “I Thought About You,” “Don’t Go to Strangers,” “Sentimental Journey,” and “More Than You Know.” ■

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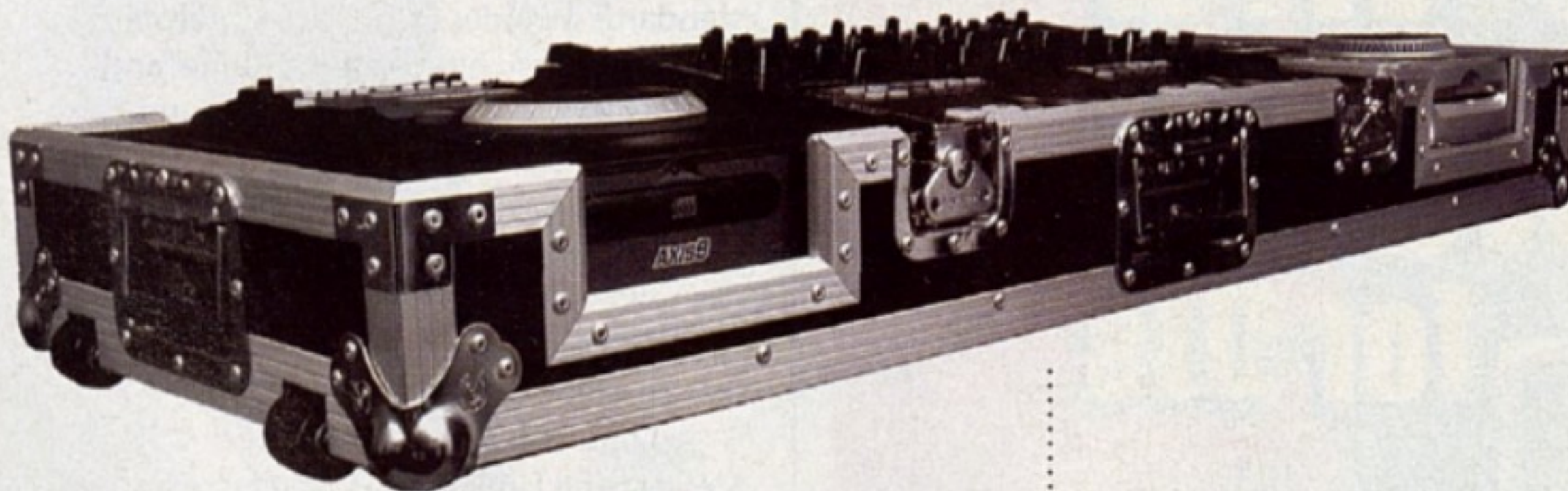
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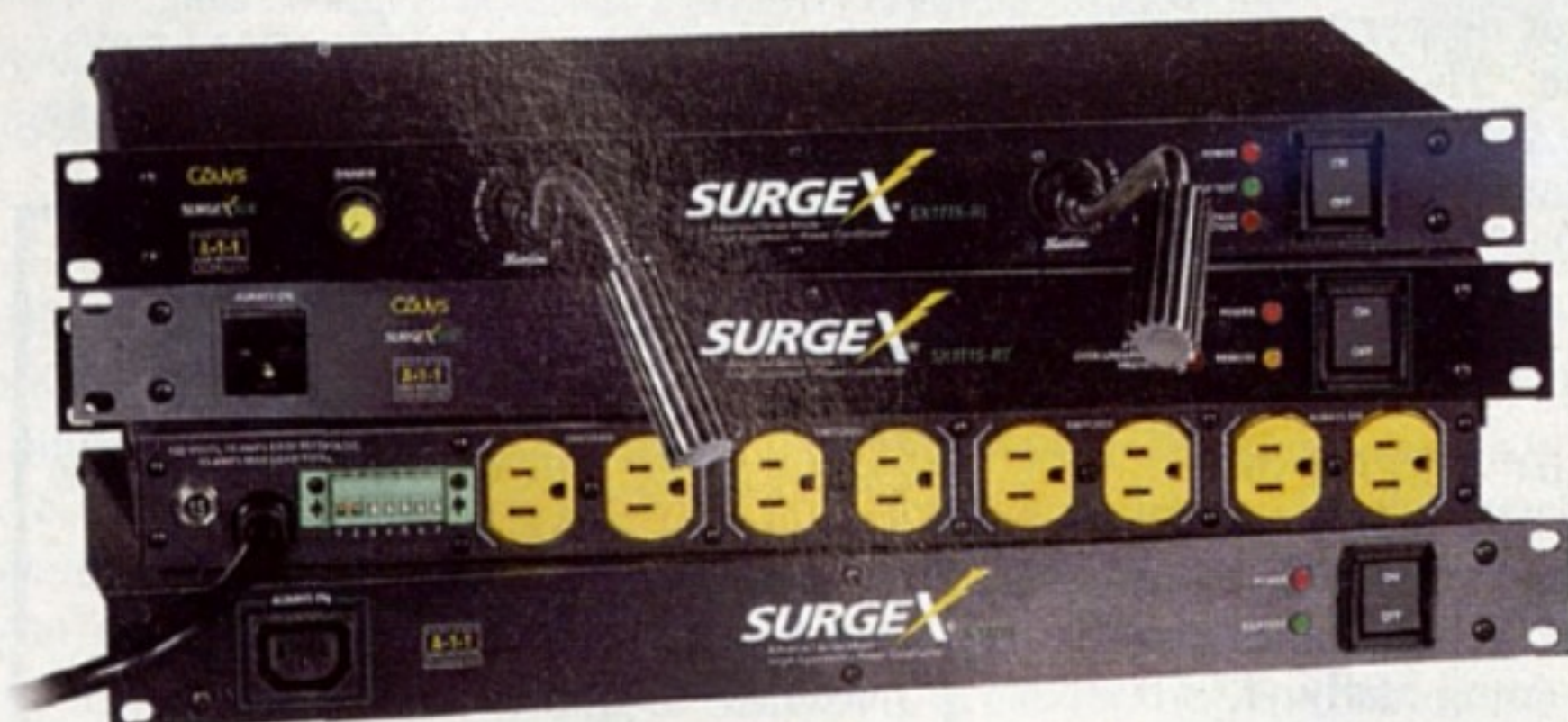
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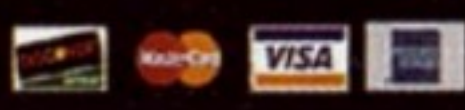
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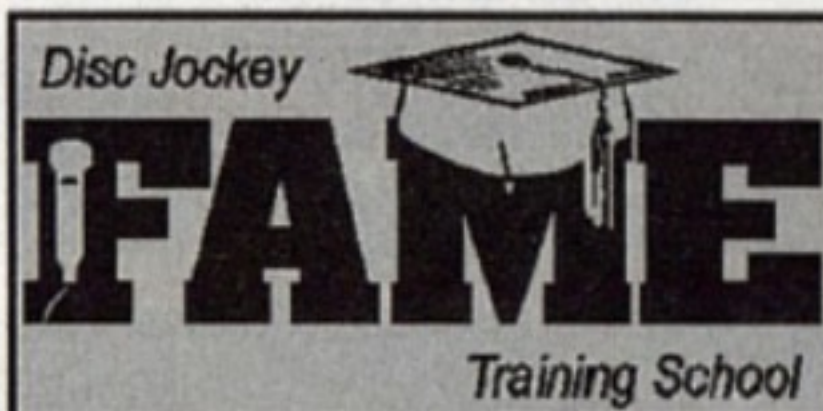
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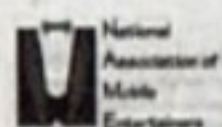
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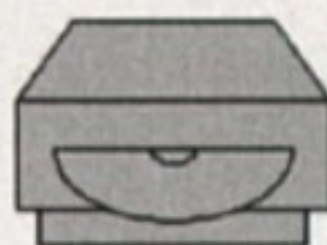
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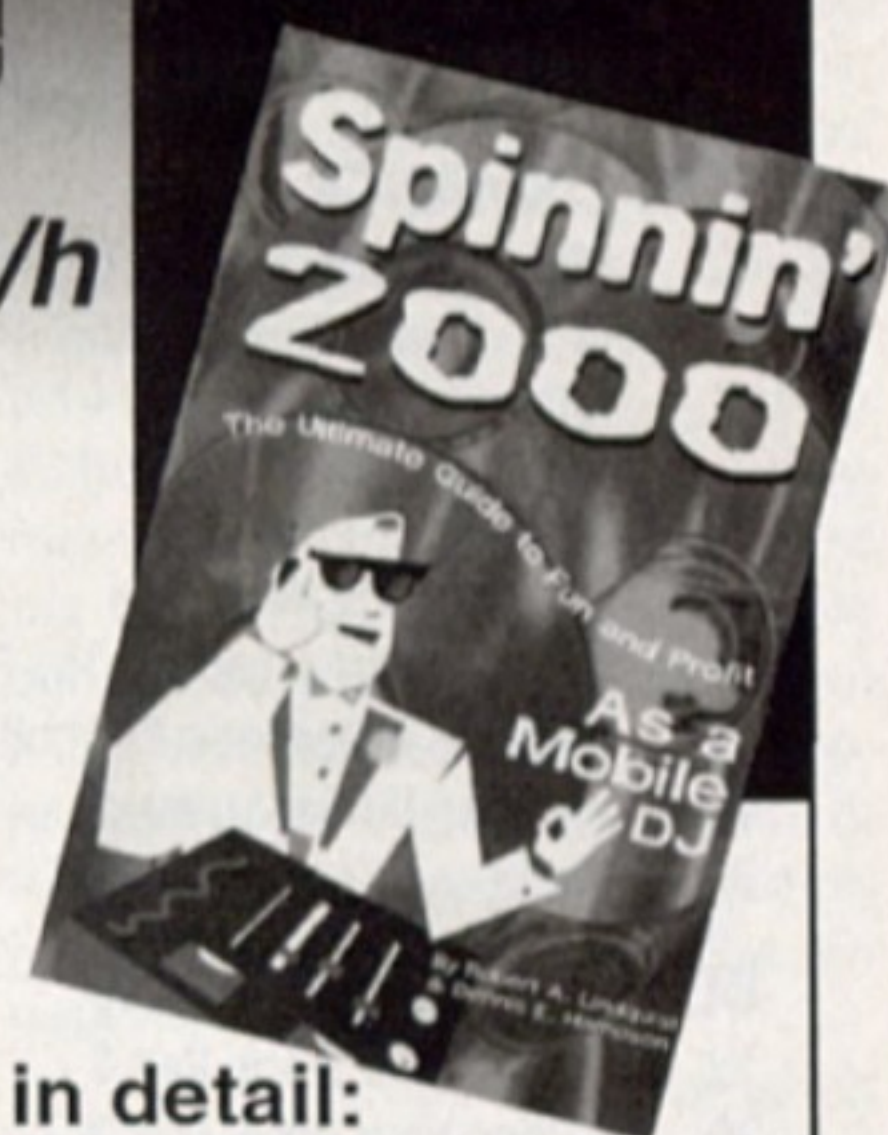
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# ADJA NEWSLETTER

Volume 1 Issue 4

## Local Chapter Update: Kansas City

The Kansas City Chapter of the American Disc Jockey Association was formed in July 2003 with 10 members. In two years, they have seen their membership nearly triple through a variety of membership building activities, including a membership contest implemented this year by Chapter President Ron Ruth (recently elected to the National Board of Directors). The member who sponsors the most new members by the end of the year wins paid admission to the DJ convention of their choice.

In an effort to increase the professionalism of the local DJ community, as well as entice new members, the KCADJA has presented seminars featuring nationally known speakers and industry leaders, sponsored product demonstrations, a trip to a local DJ supply store, and have hosted two tremendously successful "Schtick Night" parties.

"Our annual *Post-Holiday Party and Schtick Night* is a riot," says Ruth. "Since we also invite other event professionals, it is a great opportunity to 'meet and greet' others in an extremely informal venue. Our members provide all of the entertainment by showcasing some of their best bits and skits. It's always fun and sometimes there's a surprise or two as well."

The local DJ community is invited to every one of these events, either over the phone or by postcard. "Each time we are planning an event, we do whatever we can to get the word out to all the local DJ companies," says Chapter Treasurer Darin Henderson. "Sometimes we inundate them with postcard mailings, and sometimes we divide up our contact list among our membership and give everyone a personal invitation over the phone."

The KC Chapter has also worked to put the local wedding industry on notice that the ADJA has arrived in Kansas City! They have always in-

mailings, listed our members on the back of the cards, then sent them to pretty much every vendor in town, as well as all the local DJ companies," says chapter member Marc O'Leary. Member Chris Pace adds,

"For the vendors it was a way to say, we're here, don't forget about us, and for the local DJ's, we were basically saying look what you are missing out on by not joining us."

The KC-ADJA is a diverse group with single operator as well as multi-op companies who band together to help one another as well as the community. Many of you may be aware of the recent health problems of KC-

ADJA Vice President Joe Martin. When he unexpectedly wound up in the hospital for an extended stay, members of the KCADJA helped out by making sure his previously scheduled events were covered. KCADJA members have also supported the American Cancer Society for the past two years by providing music and entertainment for the annual Relay for Life walks.

As you can see, the goals of the Kansas City Chapter mirror those of the ADJA itself - Education, Networking and Support. For more information, please visit their website [www.kcadja.org](http://www.kcadja.org).



vited local vendors to their meetings and special events, but they went a step further last year by celebrating their one-year anniversary with an Open House for area wedding vendors, complete with door prizes, refreshments, and plenty of networking. This year they are organizing an affiliate night and special presentation - "The path to relationship based selling," in an effort to provide valuable content to local wedding professionals, while maintaining a high profile. Speaking of ways to keep your name on the tip of people's tongues, several of the members recently designed postcards and sent a mass mailing to photographers, event venues, caterers and other industry professionals.

"We came up with four designs so we could do four separate

### The 2005 ADJA Board of Directors:

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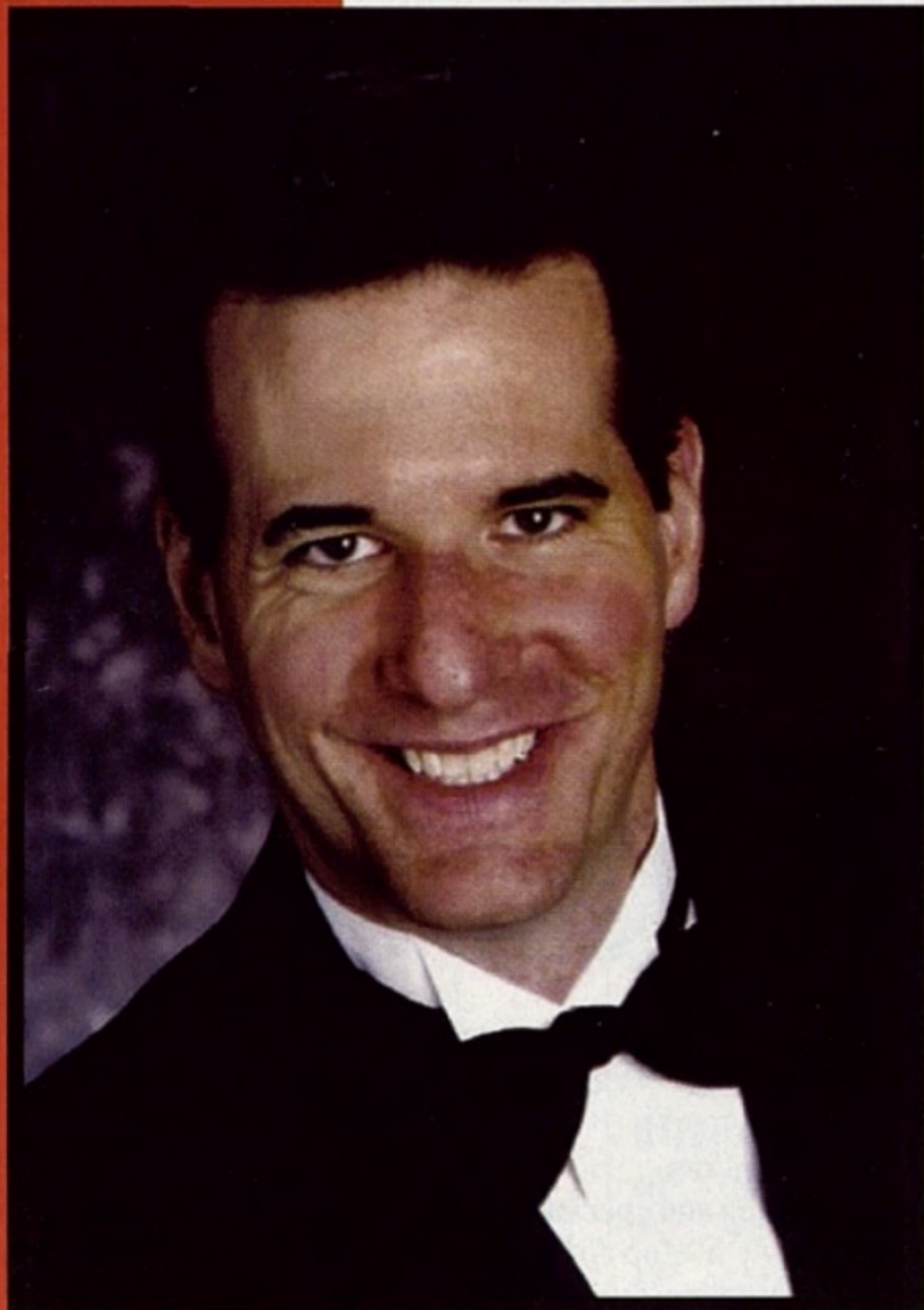
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## Being the Perfect Host



We all know DJ's make the difference between a good event and a GREAT party! By now, you've built a fantastic music library; you use professional equipment and have a sterling reputation. How can you take it to the next level?

By **Being the Perfect Host.**

Being the Perfect Host is all about the "little things." And, contrary to what you might think, it's the **opposite** of being in the spotlight. It's all about doing everything **behind the scenes** and making sure your clients are the star of the show.

### 1: Show Prep

From my radio background, "show prep" means preparing anything and everything you will need **before you go on the air.** Did you know that most great LIVE radio and television shows aren't nearly as spontaneous and

off-the-cuff as they seem to be? Most of the material is written in advance, edited for maximum impact and practiced ahead of time.

For mobile DJ's, this means much the same thing. Early in my career, I was guilty of "winging it" many times. Once in a while, things worked out well. Most of the time, I fell flat on my face! Now, I have learned to **leave nothing to chance.**

This means doing v-e-r-y extensive planning and preparation. As Randy Bartlett suggests in his "1% Solution" series, it's always better to have too much information, rather than not enough. Ask your clients plenty of questions about their event, their families, friends and guests. When it comes to your equipment and music – you should be like Santa Claus: **make your list and check it twice!**

Lastly, your "show prep" should consist of being well-read. The best hosts **know a little bit about a lot of things.** This allows you to make competent small talk with any guest on any topic that comes up. Remember, "little things" mean a lot.

### 2: Are You Coordinated?

The day of the event, the single most important thing you can do to improve your perfor-

### Being the Perfect Host – The Top 10:

1. Show Prep
2. Are You Coordinated?
3. Look The Part
4. What's A "Preamble?"
5. You Name It
6. Learn To Listen
7. Work It!
8. Watch It!
9. Be All-Inclusive
10. Know When To Say When

mance is to **be early.** Way back when, I was guilty of getting to events at the last minute. This hurts you, your clients and most importantly, **your reputation.** Even if guests haven't arrived yet, **other vendors** notice and this can be a key factor in whether they will refer you or not. **BE EARLY: no excuses, no exceptions.**

Once your equipment is loaded in, set up and sound checked, take a few minutes to get mentally ready for the event. Go through the timeline, line up the music you'll need and practice pronunciations. Take a deep breath and put on a smile.

Then, just like a coach before the big game, you should **get the team together.** Introduce yourself to the venue staff, from the banquet manager on down to every waiter, waitress, bartender and busboy. Be polite and respectful to them and they will help make YOU look good. Remember, you may be the Perfect Host, but you are still a guest in **their house.**

### 3: Look the Part

We all have our own unique style and clothing is a very personal thing. But let me ask you this: what does James Bond wear to a dinner party? **Nothing beats a tuxedo.**

Luckily, you can customize a tuxedo with "little things." Try a unique vest, cummerbund or



# Education, Networking, and Support

## By Jim Cerone - ADJA Public Relations Director

tie. Pocket square. Studs and cuff links. While you're at it, find a good tailor to do alterations for you. Nothing beats a **custom-fitted** tuxedo. Whether you choose a tuxedo, suit or other attire, **neatness counts**. Iron your shirt, dry clean your suit, shine your shoes, get a haircut regularly.

Now, let's focus on your "booth." Take a long, critical look at your equipment. Better yet, take a picture and have someone else look at it. What do they comment on? Most of us can improve our console/table/mission control panel with very little effort.

### 4: What's a "Preamble?"

"Preamble" is that period of time **after** the guests arrive, but **before** the party starts. What do you normally do during that time? If you answered, "track a CD" deduct 10 points from your score!

The "preamble" is **your opportunity** to establish yourself as the Perfect Host. Chances are, the real hosts are finishing pictures and won't arrive for a while. Step into their shoes and **make their guests feel at home**.

- *Meet them at the door.*
- *Help them with their coats, gifts, etc.*
- *Set the mood with just the right music.*

Here's where "getting the team together" comes in handy. Since you've already met the catering staff and had time to get familiar with the facility, you know just what to do, where to go and who to go to when questions arise. Suddenly, you're not "just the DJ" — you're a problem solver, a go-to-guy, a hero.

### 5: You Name It

**You Name It is the single most important aspect of Being the Perfect Host.** It's also the most difficult to master. What is

the sweetest sound anyone will ever hear?

**Their name.** And most people are terrible with names. Work hard on this skill and you will distinguish yourself by default.

During your "Preamble," as you introduce yourself to guests, be sure you **hear and remember their names**. Don't let them go in one ear and out the other! If you've done your "show prep" diligently, you will meet people you already know on paper face to face. Remember their names, remember where they're sitting, remember their relationship to the guests of honor. This is all

### 7: Work It!

Time to use your **Powers of Observation**. Cocktail hour is in full swing. What is the Party IQ?

Every party is different. This particular group of people has probably never been in the same room together. Are they comfortable with each other? Are they mixing and mingling or keeping to themselves? How's the noise level in the room? Can you hear a pin drop?

As the Perfect Host, it's your duty to make everyone comfortable with each other. If the Party IQ is high — **bonus!**

**Being the Perfect Host is not about equipment, music or how to keep the dance floor full. Being the Perfect Host is all about the "little things" you can do behind the scenes to take your events from ordinary to extraordinary.**

information you can use to your advantage.

Once you know everyone's name, **introduce everyone to everyone else!** That's what a good host does.

### 6: Learn to Listen

You may think you are a good listener. But most of us are too busy thinking about what we're going to say next. I said, most of us are too busy... oh, never mind.

Listening is a skill. It takes constant, conscious concentration. **You have 2 ears and 1 mouth for a reason:** listen twice as much as you speak. As the Perfect Host, it's your job to show genuine interest in all of your guests and to make them feel like the most important person in the room.

### 8: Watch It!

Like the Maitre D at a four star restaurant, you should anticipate needs and meet them. However, another important part of your job to **head off trouble before it happens**. This may be as simple as asking the banquet manager to turn the air conditioning down. Or, as complex as keeping the mother-in-law occupied so she doesn't micro-manage the entire event.

Know who the players are, keep your eyes and ears open and

be ready to intervene tactfully and quietly. Be proactive rather than reactive.

### 9: Be All Inclusive

A good host makes sure **everyone is having a great time**. The party people often take care of themselves. It's the wallflowers that deserve special attention. Don't overlook anyone. Don't embarrass or humiliate anyone either. Just be sure you spread the love around.

### 10: Know When to Say When

How will guests remember you? The secret to a great party starts at the end. Finalize the ending time with the venue **in advance**. Plan the last dance with your client **beforehand**. Then, you have to know when to say when. Has the party peaked? Are guests tired but happy? Wrap it up in a nice bow before the energy level drops to zero.

Being the Perfect Host is not about equipment, music or how to keep the dance floor full. Being the Perfect Host is all about the "little things" you can do behind the scenes to take your events from ordinary to extraordinary. It's the difference between being hired to "play" a party and throwing the party yourself. It's the difference between being "just the DJ" and **being the perfect host**.

"Being the Perfect Host" is just one of many of the ADJA educational DVD's available only at ADJA Local Chapter Meetings! Find out today how you can learn more from networking with other ADJA members in your area by visiting one of our local chapters. For more information, go to [www.adja.org](http://www.adja.org), and click on "chapters."



## ADJA Member Spotlight: Mike Lonneman

Mike Lonneman has always had a passion for being a mobile DJ. He just didn't realize how strong that passion was until a little over a year ago. In the fall of 1992, the *then 14-year-old* Lonneman went with his parents to attend a wedding of their friend's son. That night, Mike was all eyes on the DJ. He had this feeling inside him saying—"I wanna be that guy someday—the guy that makes it possible for everyone to have a good time." Lonneman was shy at first, but he eventually got the confidence to approach the entertainer and introduce himself. Mike asked the DJ, Kelly Kerkman, questions all night and of course was blown away by the *light show!* After the dance ended, Lonneman shared with his parents how much fun he had talking to Kelly and how he was so excited about maybe doing that someday. What he learned next would impact him forever. His parents explained that Kelly was the groom's best friend and that his mom (Kelly's) had just passed away that day. When Kelly called the bride and groom to share the bad news he said, "The show must go on. I made a promise and Mom would have wanted me there for you." Tears rolled down Mike's face as he realized that the guy he watched that night was so much more than a DJ, he was an amazing friend. Mike continued to talk with Kelly and became good friends with him.

In the fall of 1996, Lonneman started doing dances at the middle school he attended and eventually his high school. By 1998, Lonneman had a season of weddings booked and was really enjoying his new found passion, but he still felt like something was missing. He didn't know if he could earn a living doing what he really loved. Fast forward to April of 2003. An equipment vendor that Mike had done business with invited him to Chicago

to listen to a seminar on improving his mobile DJ business. Lonneman took a risk and bought the next ticket to Des Plaines, Illinois. That night he met the guest speaker, Peter Merry, from the American Disc Jockey Association. Peter spoke about "Getting Better Bookings With Better Presentations." Merry also shared with Mike some of his personal experiences and the challenges he faced. It was that night that Lonneman started to realize everything he knew about the mobile dj industry was only the tip of the iceberg. "I was at an unsure place in my life about my business—I didn't know whether I should sell my business or just quit completely," Lonneman says. "After hearing Peter Merry speak, I didn't hesitate one moment to join the ADJA." He says one of the biggest benefits he realized was just speaking with other DJs who were also passionate about growing and changing in their business. "I asked more questions and finally felt like I had direction. The ADJA gave me that." Since that weekend in April of 2003, Lonneman has spoken to other DJs in his area about the benefits he's realized and the wealth of knowledge he's gained. He continues to try and learn new ideas and unique ways of performing in front of audiences by attending national DJ conferences and subscribing to disc jockey-related forums at Disc Jockey America and ProDJ.com.

Mike is a part time mobile disc jockey and owner of Stunning Entertainment in Sioux Falls, South Dakota, and focuses primarily on marketing to wedding clients. With the help of a local



web design artist, Lonneman was able to express the personal touch and uniqueness of his business through his website. At his fulltime job, he calls on companies to help solve any telecommunication issues. Although the two jobs are not closely related, he has adapted a no-pressure sale approach to both jobs. In addition to daily business operations, Lonneman is working with two ADJA members in his area to start what may become a future chapter of the ADJA in the Sioux Empire area. (SE South Dakota, SW Minnesota, NW Iowa).

Recently at the ADJA national meeting in Las Vegas, President DJ Dr. Drax appointed Lonneman the council of 13, a group set up to address communication between local chapters and the national office. Visit his website [www.stunningdj.com](http://www.stunningdj.com).







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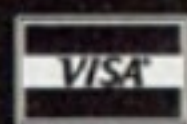
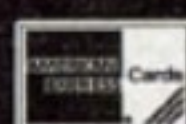


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# Amplifying New England Association

**T**he Professional Disc Jockeys of New England (PDJNE) is a new and growing association that provides educational and networking opportunities to DJs, KJs and other mobile entertainers who serve the six-state New England area. The association will act as a bridge between all local groups as they promote unity and camaraderie, and will also provide a connection to similar regional groups and national associations.

Some of the PDJNE's goals included: promoting and maintaining the highest standards within the industry; increasing the credibility of members through the use of quality symbols and logos; providing members with the benefits of power in numbers, including discounts; raising awareness and respect for mobile entertainers among other organizations and individuals in the event industry, developing camaraderie within the association and building lasting alliances between peers; establishing an emergency network within the association for member support; providing education in marketing, interactive and technical skills; and creating a forum for professionals to network, discuss issues and share ideas.

Matt Peterson, Director of the PDJNE is currently involved in a new membership drive. For more information regarding the association, check out [www.pdjne.com](http://www.pdjne.com) or contact Matt at 413-586-3183, or by e-mail at [ptrsnprodj@aol.com](mailto:ptrsnprodj@aol.com).



## FEEDBACK

### Extraordinary Response

*Continued from page 6*

The reality is, there are plenty of people out there who cannot afford a topnotch wedding reception, sometimes having them at the local Elks Lodge or community center, where the rent for the hall for four or five hours is only \$150 to \$175. I've even done some in people's backyards. Do you think these potential customers on a tight budget can afford a DJ for \$1,200 (or more)? I don't understand the thinking of some mobile DJ companies—are they too good to leave the house for under \$1,000 and so they turn down work? I hope so, because they are making my business very successful.

Recently, an elderly woman called me about having me DJ for her husband's

say "I get \$1,200 for a wedding," are you saying that you get \$1,200 for a four-hour wedding for 200 patrons that's 30 miles away on a Saturday...and for a Friday night wedding for 50 people in a local restaurant right down the street from your office, you want to charge the same amount?

Many times at weddings, someone will come up to me and ask me what I charge. I always hand them a business card first, so they have a way of getting in touch with me outside of the event I'm working at the moment. Having someone see you at an event and ask you about your services is a great opportunity you can't pass up. They've already seen you, and obviously liked you enough to

**Maybe some people have had problems with hiring a so-called "cheap" DJ. But I've heard of a lot of stories of people spending \$1,200 to \$1,500 and having the same problems associated with the cheap stereotype: shabby equipment, showing up late, being obnoxious or not showing up at all.**

75th birthday celebration. After speaking to this wonderful woman, I found out that she had called a couple of other disc jockey entertainment companies in my area, and they gave her their cheapest rate of \$800 for a four-hour birthday party at a restaurant for 60 people. When she said that was more than what she was willing to pay, they informed her rudely that anyone that would do it for less was not worth having at her event. Is this what we're coming to?

Needless to say, I was available (it was a Thursday night), and I charged her \$300. She was happy, the audience was happy, and I was happy making \$300 on a Thursday night for four hours' work. I had a nice dinner, and also got three other bookings from the event. I also found out that the guest of honor was a big-name person in the community and I received free press when the party was mentioned in the papers. Was it a successful night? You bet.

I have no problem with doing a four-or five-hour wedding for \$500/\$600—maybe that's why I'm so busy. I don't charge extra for travel time, set up time, equipment usage like wireless microphones, or my number-one rated light show. I've done shows for \$150 to \$600. And even done some for free. I think DJ companies need to open their minds up a little and take other things into consideration when pricing out a party. First I think having a set price for events is not a good idea. If you

come up and inquire. Don't blow it by saying \$1,200, before getting the logistics on their upcoming event. I can give anybody a price in 20 seconds if they answer the following questions: Where is the party being held? How big of an attendance? On what day of the week does the event fall? How many hours? Now, I'm not saying that if these people tell me it's at the Ritz Carlton for 300 people on a Saturday afternoon for 5 hours, that I will rip them off and say \$1,400, (because I never ask for more than \$500/\$600) but with this information I can figure out that they are on a tight budget without having to ask them. On the flip side I do however charge a lot less if it's someone that cannot afford even a function hall and are having it in the back yard for 35 people by the swimming pool. Am I a so-called bottom feeder because I offer so much for so much less than what other DJs charge? Maybe so, but I perform 125-150 gigs a year, and not one complaint—only satisfied customers, repeat customers, referrals, gratuities, great meals, and the joy of meeting a lot of nice people.

So why can't I be a great DJ with great service, charge as little as I want and not be labeled as someone that will show up at your wedding late wearing a flannel shirt and setting up a boom box playing the best of Metallica for the cocktail hour? (Of course, we all know that Alice Cooper goes over so much better!) — R.B. ■



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